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A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

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LITERATURE.

Autobiographical Notes of the Life of William Bell Scott; and Notices of his Artistic and Poetic Circle of Friends, 1830 to 1882. Edited by W. Minto. In 2 vols. (Osgood, McIlvaine & Co.)

ALL who knew intimately the late William Bell Scott were aware that he had written an autobiography, and that his reminiscences would be found to cover the whole period of the Victorian renascence. Since his death, the recollections of a long literary and artistic career have been anticipated with exceptional interest; and when the announcement was made that the editorial trust had been given to so good a friend of the late poet-painter and so distinguished a man of letters as Prof. Minto, the expression of satisfaction was widespread. A rumour had got about that the really important part of the memoir had been destroyed; but this was simply a distorted statement of what did actually happen so far back as (*circa*) 1848, when Scott, having interpolated in a new autobiography all he wished to preserve from one previously written, burned the latter. Another rumour was to the effect that the autobiography had been left unfinished and unrevised, and that its publication might be postponed indefinitely. There is no doubt, however, that the book was practically completed ten years ago, and that any work upon it between 1883 and 1890 (the year of Scott's death) was of the nature of revision merely. The MS., indeed, was brought to a close in 1882. In the late summer of that year I was Mr. Scott's guest at Penkill Castle; and I recollect his showing me the MS., with the remark that that after all might prove to be his most welcome contribution to literature, and that he had a strange sense of relief in having finished a long task, sometimes trying, oftener difficult or perplexing, but generally delightful.

We have now the result before us in these two handsome volumes, made doubly attractive by etched portraits and numerous illustrations. At the same time, it must frankly be said that, interesting and even valuable as the best of these illustrations are, they prove—or, rather, those that are autographic prove—that Scott was a much less able artist than several of his eminent friends affirmed or believed, or than he himself maintained. The most interesting is the etching of Mr. Swinburne in the year 1860, when the poet was twenty-two and was writing "Laus Veneris" and other notable lyrical triumphs of the as yet unpublished *Poems and Ballads*; but even here the

artist's very inadequate draughtsmanship is obvious. Though skilled up to a certain point in drawing, and even apt in design of a conventional kind, Scott was no colourist, and, above all, had not that overmastering quest for ideal expression which distinguishes the artist from the artificer.

Now that the long-expected Memoirs are published, the triple question naturally arises: Are they equal in interest and value to general anticipation? Are they as scrupulously free from guile as befits a record come to light from the shadow of the grave? Are they, in a word, wrought in discretion as well as in frank remembrance and felicitous detail?

"He was so tender-hearted," writes the dearest and most intimate friend of his later life—the "AB" who figures so largely in these pages—"that I have known him deprived of sleep by the thought that perhaps a spoken or written word of his might hurt the feelings of a friend." Again, according to Prof. Minto, in the sympathetic "concluding chapter": "[His character] is very fully and frankly revealed in these Autobiographic Notes. A wise and charitable soul makes itself felt in every chapter of them."

The testimony of two such witnesses is not lightly to be gainsaid. The one knew him more intimately than any other friend ever did; the other's acquaintanceship covered a period of sixteen years, during which he "never heard him say an unjust or an uncharitable word, but many a generous one." Bearing this double testimony in mind, with much else of a kindred nature to emphasise it, let the reader turn, pleasantly biassed, to the self-written story of Scott's life. If, thereafter, he remembers Prof. Minto's encomium, it will be to say in effect, friendship can be blind as well as love. But if the reader come to the perusal with any foreknowledge of Scott and his circle, it cannot be but that he will repudiate some measure at least of the wisdom and charitableness of this "wise and charitable soul."

Let it be admitted freely that to review this book with absolute impartiality must be a painful task for anyone who, in whatsoever degree, can speak with the authority of personal knowledge. For indisputable reasons, no review of reminiscences can have much weight if written by a critic unfamiliar with the persons and incidents portrayed and depicted, or not intimately acquainted with the record of both. Obviously, most books are best judged solely on their own merits. There are others which must be estimated in accordance with their expressional veracity and innate truth. "Not art for art's sake, but truth for truth's sake," as Scott averred of these very memoirs.

The present writer knew Mr. Bell Scott, and, at one time, 1879-1883, saw him often. More intimately acquainted still with several of those who figure in these pages, familiar, moreover, with the authentic record, even though it be for the most part at second hand—he has justification for his seeming presumption in contradicting certain of the autobiographer's statements, and in protesting against others. There is so much

that is interesting in these volumes, so much even that is of distinct gain for the literary and artistic history of the Victorian epoch; the teller is often so entertaining, and sometimes, it must in fairness be added, so winsome, that it is with extreme regret the present critic feels bound to discredit in some degree the testimony of this posthumous record, to protest against a malversation so unfortunate, sometimes so deplorable, occasionally so inexcusable. *De mortuis nil nisi bonum* is a maxim which should inform the spirit of the biographer; but when, as it were, the dead speaks from the grave, his utterances cannot have the sanction which is his personal due. The misstatements so freely made in these memoirs are beyond hypothetical disclaimers. They do not come warm with anger, tremulous with acute but short-lived irritation, poignant with the sting of recent affront: each has been critically examined, well-weighed, pondered, before it has been wrought to its final shape—each, moreover, has lain for years under the attentive and indeed almost continuous supervision of the artificer.

A large section of this autobiography is concerned with the correspondence, the affairs, the reputed sayings and doings of Dante Gabriel Rossetti; another, though more dispersedly, with reminiscences of the group among whom Rossetti was the dominant personality. Most of this matter is contained in the second volume, though what appears in the later chapters of the first is of interest and importance also. For the present, however, let this first volume be set aside. Nevertheless, one sentence from it may be excerpted, indicative of the author's unfortunate method in dealing with private affairs which call for the most scrupulous heed in narration. "Viola," he writes at p. 286, in allusion to Deverell's picture of the garden scene in "Twelfth Night," "was painted from Miss Siddal, with whom Gabriel, in his innocent adolescence, fell in love, and married. . . ." The underlined words, particularly if taken in connexion with the tactless phrasing in a later passage, where he tells how Mr. Ruskin assisted Miss Siddal to go to Paris, seem to cast a slur on the memory of a woman against whose name there was never any taint of scandal.

Almost immediately after beginning the second volume, the reader will discover how bitterly prejudiced Scott was against one of the most simple-hearted, high-minded, and generous of the *di majores* of our time. It seems to me only too evident that the real cause of this vindictiveness was wounded vanity, as foreshadowed in the following episode:—

"Let me finish here with Mr. Ruskin. In 1861, I think it was, after the last of my eight pictures was placed, and instead of arabesques on spandrels of the upper circle of arches in the hall [i.e., of Wallington Hall], the north country seat of Sir Walter Trevelyan, Sir Walter had agreed to my painting eighteen scenes from the ballad of 'Chevy Chase.' Ruskin, who had not been there since his eventful visit with his wife and Millais, at last accomplished his visit to paint one of the pilasters. Lady Trevelyan had kept for him

[to paint] the great white lily, commonly called the Annunciation Lily, but the modesty of the professor would not allow him to take that sacred flower. No, he would take the humblest—the nettle! Ultimately, wheat, barley, and other corn, with the cockle and other wild things of the harvest field, were selected, and he began, surrounded by admiring ladies. . . . At dinner we heard a good deal about the proficiency of [his] pupils at the Working Men's College, and next morning he appeared with his hands full of pen-and-ink minute etchings of single ivy-leaves the size of nature, one of which he entrusted to each lady, as if they had been the most precious things in the world. *He took no notice of me, the representative of the government schools. I could stand by no longer.* . . . So I gave them [the ladies] a little lecture on the orthodox method of teaching and the proper objects to be used as models, and in a very cool, confident way showed the sensible women, as they all were, that spending so much time niggling over a small flat object with a pen was teaching nothing, but ruining the student for any application of art except that of retouching and spoiling photograph card portraits. I asserted that long practical knowledge made me certain of what I said, and I appealed to him to tell us if he had ever found any young man apply what he had thus learned to any purpose whatever? The revulsion in the minds of my audience was visible at once; he grinned in contemptuous silence. The subject was dropped."

How much unwelcome revelation of character is here? Apart from the absurd resentment in the words I have italicised, what tokens of a feeble arrogance, of an ungenerous antagonist! Alas, great men are ever too apt "to take no notice" of "representatives" of that philistinism against which their genius is a perpetual protest; and to the end of the chapter the said "representatives" will repay in kind.

Certain preceding remarks about Mr. Ruskin's supercilious pretences to him are due clearly to a distorted apprehension. On the same page Scott puts on record an instance of deplorable bad taste, unconscious that he condemns himself out of his own mouth. The circumstances considered, his spitefully worded retort about Turner cuts only one way. When he adds that the "poisonous" expression of Mr. Ruskin's face was a study, he puts himself out of court. A page further on he allows his ill-feeling to betray itself into rash assertions. "Not one of the young men who attended at the Working Men's College ever acquired any power of drawing." How did Mr. Scott ascertain this surprising fact, if fact it be; what proof did he, could he, have? But by far the worst innuendo is that (p. 10, vol. ii.) where the unwarrantable insinuation is made that Mr. Ruskin's "wealth and entire carelessness about it was the cause of his influence as much as his rhetorical genius."

These misstatements do not predispose one to accept intact Scott's record of the great poet, who comes next under the reminiscent whip of the autobiographer. Will it easily be believed that the several anecdotes and remarks about Mr. Swinburne's boyhood and youth are either wholly false or so misrepresented as to be false in implication? Mr. Swinburne, however, can speak—and has spoken—for himself.

There is a suggestive episode of Scott's boyhood told by himself. His father took him with him on a walk one day. On the door of the house of a Dr. Bachelor, in place of the customary brass-plate with name and designation, were the words "*Hinc Sanitas.*" William was asked to translate the inscription. Simple as it was for any ordinary young scholar of his years, the boy could manage neither the pronoun nor the noun. The father rallied his youngster on his backwardness, and perhaps inconsiderately laughed at him in the presence of several friends.

"My shy sensibility was so wounded at his making game of me, as I fancied, I was so savage at his not knowing his laugh would wound me, that when we reached home I shut myself in my bedroom, got hold of my Bible—it was a Sunday evening and the book was handy—and there I took an oath, as I had been told it was to be done, by holding the Bible straight up in my right hand, that when I was old enough and strong enough, I would be the death of him."

The parenthesis here would have quite a suggestion of Heinesque irony but for its delightful *naïveté*. This amiable child never saw the fulfilment of his vow; but in default he has enjoyed several consolatory stabs at Mr. Ruskin, Mr. Swinburne, Mr. Theodore Watts, Dr. Hake, and others, including Rossetti himself.

It is needless—as it might be ungracious, and certainly would be displeasing to the present writer—to discuss every more or less important mis-statement in these memoirs. One or two further animadversions must suffice.

Among Rossetti's friends there was hardly one for whom he had a kindlier regard and a more genuine esteem than Dr. Gordon Hake. As is well known to all students of the poet-painter, he went out of his way on more than one occasion to review the poetry of the author of *Parables and Tales*. For myself, I have heard him again and again speak of Dr. Hake not only with the gratitude which that gentleman's long and loyal professional service deserved, and with the affection which his blithe companionship had inspired, but with enthusiastic appreciation of his poetic originality and distinctive charm. I well remember, among other readings or recitations from the same author, with what fervour he declaimed "The Birth of Venus," with what emotion he quoted certain stanzas from "The Blind Boy." It is this good friend whom Scott goes out of his way to discredit (p. 180); this fellow-writer whom he ridicules so complacently (p. 178); this able and original poet whom he wantonly insults (p. 172) by saying that Rossetti "admired and assisted"—"doctoring his doctor in another art," as the autobiographer adds. The remark comes badly from Scott, of all men, whose published verse owes so much to the critical and generous heed of certain intimate friends, and pre-eminently of Rossetti.

But perhaps the most obvious instance of the converse of Scott's "wise and charitable" method is in his treatment of that well-beloved comrade to whom the poet dedicated his highest achievement, *Ballads and Sonnets*—"To Theodore Watts, the

friend whom my verse won for me, these few more pages are affectionately inscribed." Scott knew Mr. Theodore Watts well, and saw him frequently and intimately from 1872 onwards. He knew what a high opinion Rossetti formed of him from the first; how intimate and beloved a companion he was for the ten last years of the poet's life. He knew, moreover, how the acquaintanceship (brought about by Dr. Hake, who thought the verse of the younger and unknown poet would appeal to the elder) was based on community of tastes and intellectual kinship. Yet this is how he introduces—and dismisses—one whom he was wont to address as "his valued friend," heedless of the fact that he curtails the period of Mr. Watts's acquaintance with Rossetti, that he associates him with a then very young and quite unknown writer, that he implies the neglect of all other friends of the poet-painter, and that he mis-states the date when Mr. Watts began "to write criticisms in the weekly papers," and makes it seem that Rossetti welcomed him only as a useful ally for press-nobbling purposes.

"Only two quite new men were now to be seen about him: one, a poet to be; the other, Theodore Watts, who, being professionally a lawyer, managed everything for him, and who was just then beginning to write criticisms in the weekly papers, so was looked upon by poor D. G. R. as doubly important."

The allegation that Rossetti's success as a poet was due, or partly due, to dishonest criticism is baseless as it is infamous. The most powerful thing written in praise of his first volume was, of course, Mr. Swinburne's famous article in the *Fortnightly Review*. But this article was not a whit more enthusiastic than was Mr. Swinburne's article on Matthew Arnold's poetry. As to Mr. Watts, no one knew better than Scott that when he first knew Rossetti (early in 1872) he had not written a line of criticism, his first article appearing in the *Examiner* in 1875. Scott also knew that at that time Rossetti had abandoned all thought of bringing out another volume for years, and in fact did not bring out his second volume till 1881. He also knew that Mr. Watts, yielding to Rossetti's deep prejudice against reviewers, kept from Rossetti for a long time the fact that he was writing for the press; while, on the other hand, Scott himself was in the secret, and professed to have a great admiration for Mr. Watts's work. As to Mr. Swinburne, he has or had a letter from Rossetti in which, learning that Mr. Swinburne was about to write upon his poetry, Rossetti urged him not to be too enthusiastic.

After all this evidence of Scott's maladroit way of putting things and perversity of reminiscence, it is hardly necessary to give a warning as to his testimony concerning Rossetti himself. It may be stated at once that whatever he has to say of Rossetti during the last three years or so of Rossetti's life must be discounted in some degree. It is well known that he bore his great friend a chronic grudge, and that he was not over reticent in the expression of his sentiments. He was not in a position to judge of Rossetti's mental and social powers during that period of slow bodily collapse,

for the excellent reason that he saw him very rarely, and then only very briefly.

At p. 181, and more particularly and offensively at p. 305, there is what can only be characterised as an outrage upon Mr. William Rossetti and his wife, upon Miss Christina Rossetti, and other relatives or intimate friends. The idea that Rossetti was without loving attendance and affectionate and solicitous friends in his latest years is preposterous. Apart from Mr. Watts, Mr. Hall Caine, and others who were much with him, he saw constantly Mr. Ford Madox Brown, Mr. Leyland, Lord and Lady Mount-Temple, Mr. Joseph Knight, Mr. William Graham, M.P., and others, while so good and well-loved a friend as Mr. Frederick Shields hardly ever missed dining at Cheyne-walk once a week.

I do not care to go further into the untrustworthiness of Scott's Rossetti-record. Others who can protest with more authority will doubtless do so. But, lest these things should pass unnoticed, I may add that the picture "Found" was not an illustration to Scott's poem of "Rossabell," but an original conception worked out in a distinctive manner; and that the superb ballad-poem "The King's Tragedy" was not founded upon Scott's "King's Quhair" designs at Penkill Castle.

It is with pleasure that I now turn to what is valuable in these memoirs. In some respects, no more interesting book has been published recently. The author shows one essential quality of the successful prose writer—that of the power to depict a scene with swift touch and bold outlines. Here, for example, is his account of the death of his mother (vol. i., p. 273), a figure of great pathos and strange dignity. The old lady—who at fourscore quietly removed the gas-pipe her son introduced for her comfort into her cottage at Portobello, for "gas she had never used, and thought her house would be like a tavern with gas-lighting it"—was very lonely in her old age, and had little heed of anything save the longed-for meeting again with her dead husband and children:

"For two days I sat beside her, reading aloud very audibly her favourite chapters from the New Testament. On the third day I saw that the shadow of an unknown evening made all things indistinct to her at noonday and utterly indifferent. A warm afternoon it was, with all the doors open and the sound of the tidal waves breaking and receding again distinctly audible in the stillness, when the dear face was quieted for ever. As I stooped over to kiss it for the last time, a loud knock of three strokes came to a side door that led into the yard behind. The old servant hobbled out to answer, but no one was there, nor could any one be traced."

In the vivid account of Rossetti at Penkill Castle (at the time he wrote "The Stream's Secret"), there is record of another eerie experience of this kind. Rossetti, then in a very overwrought state, came upon a chaf-finch in one of his wanderings in that lonely district, and, as it did not attempt to fly or evade him in any way, and was quite quiet in his clasp, he exclaimed suddenly, "It is my wife, the spirit of my wife, the soul of her has taken this shape; something is going to happen to me."

"When we reached home in silence," writes Scott, "Miss Boyd hailed us with the news that the household had had a surprise—the house bell, which takes a strong pull to ring it, had been rung, and rung by nobody!"

Rossetti, upon this, turned to his companion with a look that told all that was in his mind. As it was shortly after this that the poet resolved to exhume from his wife's grave the package of his poems he had buried with her, there is ample scope for imaginative commentators! Strangely enough, Scott, who again and again expresses his incredulity in "bogeys," records two other instances within his own experience, neither of which commands itself to immediate acceptance. One of them is an unqualified plea for levitation: "Scotus" (the name by which he was best known among his friends when a lad), could come downstairs by shutting his eyes; the eyes were shut, the top landing was left, and, presto! the boy stood quietly at the bottom of the staircase! This strange "impression or experience" (p. 35, vol. i.) was a real thing to Scott to the end of his days. In 1882, when the septuagenarian poet was composing his *Harvest Home*, he wrote a poem, "Little Boy," wherein the mother begs the father not to puzzle the boy's mind with strange questionings, for

"Already he is something wild,
Saying he can fly down stair!"

The other episode, I fear, has been wittingly clad in mystery, and never undressed again! It is that of the strange sounds heard in Penkill Castle after Rossetti's departure, given at vol. ii., pp. 117-8. Not only was Rossetti—superstitious as he was, often, rather, superstitious for superstition's sake—ultimately made aware of the true cause; but I well remember Mr. Scott explaining it to me on the spot.

Among the many delightful things in these memoirs—so rich in letters of vital interest from Rossetti, Holman Hunt, William Morris, Sir Frederick Burton, Thomas Woolner, and many others—there are some which will afford valuable spoil to the literary historian in a later epoch. There is much incidental matter, too, of great interest. We learn how Alfred Tennyson had at one time a passing attack of gold fever, and even thought of going to Australia; how Mr. Holman Hunt came to paint his most famous picture, "The Light of the World"; how Walt Whitman's poetry first gained attention in this country; how Rossetti first met two young men named Morris and Jones; how Mr. William Morris first saw his wife, an incident around which some absurd legends have grown; how Ebenezer Jones "broke to pieces," and how Hengist Horne bitterly resented the nicknaming of Orion as "The Farthing Epic"; how the strange fascinating personality of Walter Deverell flamed and burned itself out; how Carlyle proved what a very human and dyspeptic individual, what a very inconsistent sage he could be; how, finally, the Devil appeared in a Manresa-street studio, and was routed, though not without ill-mannered clamour and confusion. The second volume in particular is full of entertaining anecdotes, interesting letters, and suggestive person-

alia. Readers who may be aware of the revived Burns controversy in Scotland, and of the concurrent effort to paint the figure of his frail but well-loved Jean in stainless white, should turn to the delightful letter from the amorous poet given at p. 177, vol. ii. Was ever a kiss before or since called, in all its myriad nomenclature, "the prophet Elisha's pot of oil"? In connexion with Hogg there is settled at last a matter of great interest to literary specialists in the genre of "the weird," the perplexing uncertainty as to the authorship of *The Confessions of a Justified Sinner*. After what is said at vol. i., p. 69, there can be little question that Hogg actually was the writer.

It will be to some a perplexing, and to all a regrettable, fact that these memoirs do not always present the author in the genial and unselfish light in which his affectionate editor would have him appear. From first to last Scott's preoccupation about how he was treated and how he was ignored, how people acted or should have acted towards him, and how his opinions and doings and writings were of paramount value, tends to alienate a reader's sympathies. Occasionally his high self-esteem passes into a painful arrogance, as when (at vol. ii., p. 311) he congratulates himself on his reserve in publishing only a hundred short poems in his *Harvest Home*, and cannot understand why Mr. Swinburne, in *Tristram of Lyonesse*, "a poem ten books long, of two hundred to eight hundred lines each" . . . "should load the volume with two hundred pages more of inferior matter": or, again, when (at p. 204) he takes pains to point out that he does not consider himself inferior, "either poetically or socially," to Rossetti, Mr. William Morris, or Mr. Swinburne. In striking contrast to this assertiveness is the remark in Mr. William Morris's letter of thanks to "Scotus" for his triple dedication:

"My surprise at the honour of it [his 'share'] ; for indeed I did not suppose you would have put me in the same place with A. C. S. and D. G. R., both of whom I consider for the most part as 'passed masters' over me in the art."

In conclusion, let it be said that were these two volumes pruned of their misstatements, and in places either modified or amplified so as to give the whole truth, not truth in part or in fragments, they would be a legacy of abiding interest and value. As it is, they are a fascinating addition to autobiographical literature, even if their chief allurement, as certainly their chief worth, lies in the letters of those great men of our time who honoured William Bell Scott with their friendship.

WILLIAM SHARP.

Memoirs of the Verney Family during the Civil War. Compiled by Frances Parthenope Verney. In 2 vols. (Longmans.)

"ALTHOUGH altered, added to, almost transmogrified, the form of the ancient manor house may still be traced." The verb, to transmogrify, is not allowed by Johnson; and even by Webster it is branded as "colloquial and low." Lady Verney tells us in

another place that "we are deluged by a mass of documents *unearthed* by the Historical Commission," and that it will be long before this mass of liquid "can be worked into the common stock." Fortunate is a reviewer who can find works with no other blemishes than these; and Lady Verney has bequeathed us an interesting work, full of gracious people and of pretty English.

The history of the Verneys is given in outline, from the thirteenth century to the time of James I. At the close of that reign the head of the family was a Sir Edmund, who began his official career in the service of Prince Henry. He was transferred to the household of Prince Charles, with whom he travelled into Spain; and later on he became the Knight Marshal of his master's Court. "A ready and compleat man for the pleasures of ladyes," he is described; and Charles himself, that correct and stately sovereign, recommends him as "the model he would propose to the gentlemen." He was also the very model of a country squire, delighting himself in all the recreations and pursuits of land, managing his difficult estate with untiring care and with tolerable success, liberal and courteous to all his people. These were not less gentle in their various degree; and the dealings of Sir Edmund with his tenantry illustrate the fine manners and the free spirit of the English people, before the Republic was established and the Church destroyed.

To show that all extremes of religion and government are equally destructive to civility, we may contrast this pleasing view of England with what Sir Edmund tells us about the rudeness of the Spaniards and the barbarity of their common life. He disembarked at Santandar, "a very poor thing, having neither glass windows nor chimneys." The Spaniards

"make their wives their slaves, who till the ground and carry the luggage. We have seen when these women come with great trunks upon their heads from the shore, and ready to sink under the burthen, their own husbands standing by, their pride was such they scorned to put their helping hands to help their wives, and suffered our people to help them, when they stood by and laughed."

On their journey to Madrid, they used a lodging where the king and queen had lain. "There was no table nor stool for supper, but with much ado we got a piece of timber, about which we stood and gave God thanks for what we had."

At Madrid itself the English complain that "the dirt in the streets and houses did almost poison us. The ladies are painted thick and palpable, you would think they rather wore vizards than their own faces. The boldest women in the world, numbers called and beckon'd to me as I passed."

In their passage through the country they heard a Latin sermon from a Jesuit, who knew that "King Henry's soul lies chained in the bottomless pit of Hell," and that Queen Elizabeth's mother "was begot by none but Satan," of whose personal feats this Jesuit had too intimate a knowledge; for there is a Spanish proverb, quoted by my Lord Chesterfield: "Tell me whom you live with, and I will tell you who you are."

Charles left Spain, disgusted by the

Junta of theologians, and their impudent curiosity about his married life. During the next few years he was busy undermining the foundation of his monarchies, and the ancient loyalty of his English people. Sir Edmund, like Falkland, like the great Lord Halifax at a later time, was of too fine a nature for the low rivalry of politics; but he was faithful to his master, though he disapproved his measures, and he showed his disapproval by votes in Parliament. Nevertheless, he fought against the Scotch; and it was into his hand that King Charles delivered the Royal Standard, when it was unfurled at Nottingham, bearing the motto "Give Caesar His Due." Sir Edmund fell, defending it, not long after, at Edge Hill; meeting death willingly, as the only comforter of his troubled mind. An old writer ascribes to him "the strictness and piety of a Puritan, the charity of a Papist, the civility of an Englishman"; and he was said to be "the only courtier that was not complained of."

The care of the family and of its inheritance then fell upon Sir Ralph, a precise and patient man, of a tender conscience and a gentle nature. He was a member of the Long Parliament; and his notes, written in the House, are a valuable witness to those anxious and stormy scenes. He was more favourably disposed, upon the whole, to the Commons than to the king; but he refused the Covenant, and suffered many years of loss and exile for his moderation, his integrity. As he abhorred violence, he neither liked, nor was liked by, Cromwell: that strange hero of the middle classes, who protected their commonwealth by shutting all the old liberties of England into a military chest. Sir Ralph lived in retirement through that despotism, worse than any we have known; but the Restoration still found him on the opposing side. He was one of the few Whigs in the Parliament of 1680; and James II. struck his name from the roll of magistrates only a few months earlier than his own more just removal. Neither Cromwell nor James II. could satisfy a lover of the Constitution.

"Our Trimmer," says the great Lord Halifax, "adores the goddess Truth, though in all ages she has been used scurvily, as well as those that worshipped her. He cannot commit such a sin against the glorious thing called Liberty, nor let his soul stoop so much below itself as to be content without repining to have his reason wholly subdued, or the privilege of acting like a sensible creature torn from him by the imperious dictates of unlimited authority, in what hand soever it happen to be placed: yet he professes solemnly that were it in his power to choose, he would rather have his ambition bounded by a great and wise master."

William III. was the master whom Sir Ralph chose; and he died, honoured and happy, in the reign of that generous king, the true preserver of our liberties and greatness, the genuine protector of our commonwealth.

In these memorials of the Verneys, we can discern the true meaning and the course of historical affairs more clearly than in most histories; and we can realise, as well, the daily lives and thoughts of Englishmen in those times of trial. A pleasant life it was at Claydon, before the war, and a

loving family. The Verneys were people of great refinement; and the house was filled with portraits, by Jansen, by Vandyck. Some of these have been reproduced; and Sir Ralph is particularly charming, with his refined and wistful expression, and his exquisite lace. The tombs of the family are works of art, usually by hands from Italy; and all about the house we see reflected the high culture of Charles the First.

Ralph Verney was at Oxford, in 1630, at Magdalen Hall, which was then a leading and a fashionable college. Even at Oxford, time brings his revolutions, and Magdalen Hall is the present Hertford.

Edmund, Ralph's young brother, was at Winchester, and there are some interesting letters of his from the great school. The first is about his holidays, one Christmas:

"The Commoners custom and the Children's are not alike, the Children cannot goe home without the consent of the Warden, the others need only that their parents should desire their coming: our stay is but three weeks, the earnestness of my sute makes my father, I feare, mistruste that I neglect my time, but it is not soe."

In another letter, to Ralph, he says:

"The propositors begin to affront me, which my companions are free from, I doe intende to intreat him to suffer mee to enjoy the same libertyes that they doe."

But in the next letter he writes:

"The propositors' words are more than their deeds, and your fraternal letter has made me careless, not fearing what they can do unto me."

Edmund Verney passed from Winchester to Oxford, and then became an experienced and gallant soldier, retaining always a taste for scholarship, and exhibiting in his life the excellence of Wykeham's motto, the high tradition of Winchester, that *Manners Maketh Man*. He "won upon every person with whom he had to do, by his upright, chivalrous conduct, and his care for all the weakly and wanting." Col. Sir Edmund Verney was murdered at Drogheda by one who cared for none of these things:

"he was slaine at Drahoda three days after quarter was given him, as he was walking with Crumwell by way of protection."

"I wish that all honest hearts may give the glory of this to God alone," wrote that strange "Protector," who was always equally careful to give away his crimes to God, and to keep the profits for himself.

If we turn from politics, these memorials are filled with information of the most various kind. The Verneys were a family of letter writers, and they have recorded the minutest details about the manners of their age. In town they lodged in Covent Garden, when Inigo's Piazza was the height of fashion. In those days mourning was carried to the last extreme of misery: mourning beds and couches were lent about, from one friend to another; not only dress, but horses, harness, bed linen, and rooms were black. Death brought all his terrors when he came; and most of them, to the survivors: and he came very often; as the mortality of children was so dreadful, that only the largest families kept pace with it. The rent of land, we find, has not risen, but has fallen considerably, since the

death of Charles I. Much of Sir Ralph's correspondence is devoted to the marriage of his sisters, rather difficult young persons to please in all matters, and most of all in husbands. The ordinary course of life went on, somehow or other, right through the wars, though not so smoothly as in time of peace. Country houses were turned into quarters by one side or the other, and threatened by both; only the lawyers prospered in those unsettled years, though more than once a marriage was the result of a military occupation, in which a mistress and a manor house yielded to the same assault.

It would be wrong to leave these volumes without any mention of Dame Mary Verney, the wife of Sir Ralph; for of all the charming persons who are to be found in these papers, she is easily the first. In the happy days at Claydon she was the joy of the whole family, the peacemaker, the friend of all in trouble, the life of the house. In the gloomy days of exile she was her husband's only comfort; and it was through her tact and industry that he was able to return. Her difficulties were incredible, except to those who know the venal ways of "patriots" or republican usurpers; her labours were incessant, and she died of them. Sir Ralph was a master of letter-writing; and the best letters in the volumes are those which passed between him and his most admirable wife. In the early days Sir Ralph was perhaps a little too precise, too ceremonious. There is a model composition of his, docketed "this was never writ to anyone": a letter of high-flown compliments, and moral sayings in the best manner of that formal age. Nothing shows the goodness of the man so much as the way he mellows and softens with his years and with his trials. In his old age, one of his friends writes of him as "a very fine gentleman"; and another great lady says, "I cannot hope my son-in-law should have the manners of Sir Ralph Verney." That would be a good thing to hope for, and yet it would be a better to hope for the perfection of his wife. Of the old stock of the Verneys it might be said, transposing, not "transmogrifying," the proverb, "All the men were pure, and all the women brave." Long may we have such families in England, representing us, making our history; and may their descendants never be unworthy of them, in their literature or in their lives!

ARTHUR GALTON.

Esther, Love Lyrics, and Natalia's Resurrection.
By Wilfred Scawen Blunt. (Kegan Paul.)

LONG ago the *Love Sonnets of Proteus* revealed Mr. Blunt as a poet of force and marked personality. The irregular sonnet scheme, parallel to that of *Modern Love*, which he there adopted and has never entirely abandoned, though offensive to the more orthodox, is admirably suited to his genius. And in this, his last volume, the most powerful passages are those which retain the peculiar form of his earliest poems.

Mr. Blunt owes but little to others. His strong individuality continually asserts it-

self; and, thus, whether completely, or only partially, successful, he is always interesting. Occasionally, in his blank verse, there comes a line that has in it a far-off echo of Tennyson; sometimes there is a stanza reminding us of Byron's aggressive flippancy in "Don Juan"; at rarer intervals, as, for instance, in the "Eviction," he recalls for an instant the conceits and excellencies of the Restoration poets; once or twice in his lyrics there is a Shelleyan phrase. He possesses, too, quite an Elizabethan facility for writing good "tags," as

"There is no pleasure in the world so sweet,
As, being wise, to fall at folly's feet."

But his style is his own as is his matter.

Like other poets, Mr. Blunt sings chiefly of love and death, but it is always as a young man would sing of them if he could. Fierceness alternates with tenderness in his lines, and his philosophy is summed up in the assertion :

"He can bear to die
Who has been happy."

This happiness he holds—and surely there is much to be said for his view—that it is impossible to attain without love; and that love is, in great measure, the love of the Arabian poet's chants, the strong sensual love that must exist so long as there is anything of youth left in the world. His genius may possess neither breadth of view nor heights of thought, but its current is terribly deep and strong.

The title poem in this book, "Esther, a Young Man's Tragedy," is a love story briefly told in a sequence of fifty-three sonnets. His vigorous and lucid narrative, employing not a word too much nor too little, proves Mr. Blunt the rival of Mr. Kipling at his best, in his bold, almost savage, grasp of and delight in the commonplace. The plot is simple. A young Englishman, alone in Lyons, wanders into a fair in the Place d'Armes, and while in one of the booths, looking at the "fat lady" and her spotted companion, is spoken to by "a little woman dressed in black." The giantess asks him to take note of her huge proportions, wishing him to prove the truth of her boast, "all here is honest beauty." The "little woman" with the "childish face" standing near him bids him "play the man," and the onlookers take up the jest. Stung by their rough ridicule, he rushes from the tent; but a few hours later, as he stands reading an advertisement affixed to the stage-door of the local theatre, he comes face to face with the woman who had mocked him at the fair. He learns that she is the celebrated actress to whose performance of "Manon" the poster refers, and whose life's history is not unfamiliar to the world. She is struck by his youth and beauty—

"You turn my head with your John Baptist's face,
I will not be made jealous, so beware.
She looked entreatingly as if for grace
And held me by the arm. 'We are strangers
both
Among these heavy Lyonnese. By right
We should so hold together.'

The inexperienced boy is an easy victim, and for a short time they do "hold together." But finally comes the inevitable quarrel and

separation. Here is the last sonnet and summing up of the whole matter.

"It might not be. Some things are possible
And some impossible for even God.
And Esther had no soul which heaven or hell
Could touch by joy or soften by the rod.
She could not really love me. The day came
How soon, how late, I need not to devise,
When passion played its last, and only shame
Stood for my portion in a world grown wise,
And I went forth for ever from her sight,
Knowing the good and evil. On that day
I did her wrong by anger. Now life's light
Illumines all, and I behold her gay
As I first knew her in my love purblind,
Dear passionate Esther, soulless but how kind."

Mr. Blunt has never done anything better than this wonderful study. From beginning to end one is held spellbound: his touch is so firm and precise, without sign of hesitation anywhere, and he has the rare and precious power of rousing in his reader the very emotions he describes. Throughout, moreover, he has avoided a fault that has sometimes seriously marred his earlier efforts, the fault of mistaking hysterics for passion.

Many of the love lyrics that make up the second part of the volume are very beautiful; but Mr. Blunt's frank carelessness in the matter of rhyme and metre (less noticeable in the form he has made essentially his own) is more than once irritating and fatal. Such words as "crocussed," too, are inexorable, and go far to spoil the effect of even a fine lyric. But in spite of such shortcomings, this section of the book is well worth reading and remembering. In "A Day in the Castle of Envy," especially, he shows weird Heinesque qualities of fancy and deftness of touch quite alien to his usual manner. It is difficult to realise that the poet of "Esther" and "Proteus" is also the moulder of the following stanza :

"There he sitteth through the noon,
While the pine tops clash together,
Till deep silence, like a tune,
Wrappeth all the earth and air;
And the old king dreamily
Noddeth his great heron feather,
As he sitteth in his chair.

For sleep cometh upon all,
Rock and castle, flower and tree;
And the turrets wave and quiver,
And the battlemented wall
Bendeth in the haze of noon,
And the fir-cones one by one
Split like thunder in the heat;
And the old king hearing it
Saith, 'It is the angry sun.'"

Yet in each of his previous volumes a surprise has lain hidden. After the long sequence of fiery love poems in *Proteus* came the magnificent sonnet on Gibraltar, unequalled by any patriotic poem of our day; while in *A Modern Pilgrimage* he gave us the brilliant "Sancho Sanchez," written in a vein he had never before attempted, but as faultless in structure as in conception, and "Worth Forest," that lovely and touching poem of mingled melancholy and quiet joy.

"Natalia's Resurrection" is clearly not a success, in spite of several fine passages. It is an elaborate setting of a legend that is popular in many places and under many aspects, and Mr. Hawker has treated one version of it, current in Cornwall, more winningly and more simply. Moreover, by telling the story in the third person,

Mr. Blunt has had to struggle against a difficulty which he has only once surmounted, namely in "Sancho Sanchez." He seems unable to identify himself with the joys, passions and sorrows of Adrian. It is the truthful and emphatic "I" of his finest poems that makes them so astoundingly convincing. For though he has considerable dramatic power, it comes out only when he himself is, verbally at any rate, the hero of his tragedies. Of the lyrics, however, the exquisite "At a Funeral," the pathetic "To Hester on the Stair," and "On the way to Church," amply make up for the failure of "Natalia."

Mr. Blunt, it seems to me, is in this volume a nobler and an English De Musset, the poet of "the dear dead days." One reads him as one reads old love letters, with a beating heart.

" Speak, O desolate city, Speak O silence in sadness.

Where is she that I loved in my strength, that spoke to my soul ? "

PERCY ADDLESASHA.

The Japs at Home. By Douglas Sladen. (Hutchinson.)

MR. DOUGLAS SLADEN is a poet, and the chronicler of poets; and from him one would expect a delicate perception and artistic touch in giving us his personal experiences of the delightful land of Japan. But his latest English published work, *The Japs at Home*, consists mostly of deck chatter under the awnings after a jinricksha ride in Nagasaki or Yokohama, some historical notes of doubtful value, and much jocular comment on the funny little Japs and the Japaninity of everything.

The poetical instinct does once or twice make itself felt; but throughout the book you can trace the baneful influence of the kodak. A series of snap shots with explanatory letterpress would be a fair description of the major part of the work. No native, no foreigner, no building, no temple, neither age nor infancy escaped unkodaked from the insatiable photographer; even the Mikado himself became an unconscious victim. This is Mr. Sladen's description of his proceedings :—

"I hurried out to do a risky thing. I was anxious to get a picture of the Mikado in his carriage. I flew off directly I saw the escort mounting, secured my jinricksha man, made him take up his stand where the Emperor would pass, and squat on the shafts, while I prepared to leap on the seat just as the Emperor passed, and present kodak and fire. Which I did."

If the negative taken under these circumstances bears any resemblance to the frontispiece styled "Poor Japs and English Royalty," the Mikado has, indeed, reason to complain.

One more quotation will suffice to show Mr. Sladen's jaunty style as, kodak under arm, he gallops through Japan :

"We stopped a minute outside to photograph Miss Arrostook against a magnificent bronze bell as big as she was, and only hung on a sort of ten-foot-high towel-horse; and then leapt on to our rikshas again to get to Kameido some time. Some time! for two minutes afterwards, I was down again photographing an old lady and her daughter aged about fifty, who

were going through the country playing on a tum-tum and a samisen, to proclaim to the public that they were selling *ame*, a sort of sweet-meat cake made of barley-meal. The elder woman 'took the cake,' a doubtful advantage, as it was contained in a good-sized chest of drawers, hung round her neck in approved millstone method."

The last sentence is a hard saying, which I leave each reader to interpret for himself. Again and again the same process is gone through, till one tires of the boisterous good spirits with which the author unstraps his kodak, and takes in at a shot the queer little Japanese men squatting about in their queer little way, with their little boys' pipes, and behind quaint thatched tea houses, and above the blossom of the plum tree. Nikko, alone of all the wonders of Japan, sobers Mr. Sladen, and recalls him from the making of travellers' jokes to well expressed admiration for those glorious shrines set amid the sombre shade of giant cryptomeria.

The chapters which treat of "English as she is spoke," the publishing of a book in Japan, and above all the lending library rules in Tokyo, are amusing reading.

" Rule 2. All books are divided into four class. First Class is the book which always ready in our Company, out. Never take out except Special and quasi Special Customer. Second and third Class is the Books which will lend to the Readers who has paid Evidencial Money."

To me the paying of Evidencial Money appears a truly precious privilege.

One closes the book with a sigh for a page of Pierre Loti, a letter from Sir Edwin Arnold (upon whose household gods the author turned in stealth his hateful instrument), or even for a chapter of *A Social Departure*; for whatever qualifications Mr. Sladen may possess to give us a poet's view of the Japanese fairyland and its people, in this book he has belied our expectations and his own reputation.

S. MCCALMONT HILL.

NEW NOVELS.

Mona Maclean. By Graham Travers. In 3 vols. (Blackwoods.)

Trust Money. By William Westall. In 3 vols. (Chatto & Windus.)

How Like a Woman. By Florence Marryat. In 3 vols. (Griffith, Farran & Co.)

Ridge and Furrow. By Sir Randal H. Roberts. In 2 vols. (Ward & Downey.)

Gentleman Upcott's Daughter. By Tom Cobleigh. (Fisher Unwin.)

Mixed Humanity. By J. R. Couper. (W. H. Allen.)

Rachel and Maurice. By the Hon. Margaret Collier. (Chapman & Hall.)

THE "female medical" movement has not quite gone through all the Spencerian stages, which are inevitable before it finds itself in the satisfactory position of a recognised institution. It is still liable to attacks, attributable to the contempt of the ignorant. Clever Philistinism, therefore, may find material for ridicule in *Mona Maclean*, which is not only based on, but is full of, this "female medical" movement. It may be

said that this story proves girl graduates in anatomy and physiology to be, to say the least of it, quite as liable as others to be carried off the track of their "mission" by their own emotions. It is quite true, indeed, that *Mona Maclean* finally enters into partnership with Dr. Dudley, both as wife and as practitioner. She will not waltz with anybody else, and she takes cases that are delicate (in all senses) off his hands. But it is not to be expected that every female medical student should be able to solve the two problems of her life so satisfactorily as *Mona*. As things stand, the chances are that, but for meeting Dudley, she would have accepted the offer made by the worthy gentleman—he is indeed much more of a man in most respects than Dudley—whom she nicknames "the Sahib," instead of leaving him to Doris Colquhoun. But when all exceptions are made, *Mona Maclean* must be allowed to be a promising and, indeed, eminently ambitious story. "Graham Travers"—it appears tolerably plain that this is the pseudonym of a lady—is evidently a novice in literature, and she has some philosophic and other problems to solve. But in *Mona Maclean* she shows that she can write well, and that she can construct an ingenious plot. Her leading idea—that of taking *Mona Maclean*, a young woman with a position, a mission, and £300 a year in her own right, down to a little Fifeshire town, evidently but a short distance from St. Andrews, there to act as assistant in the "shop" of a humble female relative—is a daring one, and is very cleverly carried out. Apart altogether from the self-discipline they involve (tempered by meetings with Dr. Dudley), the Fifeshire experiences of *Mona* are not only admirable, but true to life. Several of the secondary male characters—one does not somehow fall in love with either Lucy or Doris—are admirably sketched, "the Sahib" and the rather too dignified Sir Douglas Monro in particular. Even if *Mona Maclean* is not followed up by more mature works, it stands forth by itself as one of the freshest and brightest novels of the time.

Mr. Westall is seen at his best in plot construction in *Trust Money*, but hardly at his best in any other respect. In most of his stories there are lifelike and even Trollopian sketches of men and women, to be found to-day (or, at all events, yesterday) in English provincial towns. But in his new novel there is only one such portrait—that of Mr. Leonard Prince, commonly known as "The Boss of Peele," in virtue of his being "leading solicitor, clerk of the peace, clerk to the justices and board of guardians, and agent to Lord Hermitage, the largest landowner in these parts." He is flesh and blood, at least until misfortunes overwhelm him: one is certain to have met him somewhere. His wife Dorothy, Olive Lincoln the heroine, and the minor characters (with one exception) are, however, either puppets or phantoms. But the story is most skilfully constructed. How the whole Prince family, through the crime of one of its junior members, becomes involved in the trouble, it would, of course, be unfair to tell. It must suffice to say that Mr.

Westall has never managed anything more skilfully than the disappearance of Charlie Prince, or the evolution of the character of his brother Edward—or, perhaps one should rather say, the bringing to the front of the bad elements in that personage. As already said, one of the minor figures is well drawn. That is the old clerk—he recalls Newman Noggs, but that very slightly—who is a thorn in the flesh to Edward Prince.

On page 245 of the third volume of *How Like a Woman* it is written that

"my great-great-grandfather was Lord Hugh Saltoun, the youngest brother of the first Duke of Craig-Morris, who, being a Cavalier, married the daughter of a Roundhead, and was disinherited by his father in consequence. He had nothing to support his wife and children on, and, being disowned by all his family, dropped his title and adopted his father-in-law's business."

Whoever can solve the mystery propounded in this astonishing and involved statement will have found the key to the love affair of Rachel the high-born and Geoffrey the son of a hosier and a salter. He will not, however, gather from it who Mrs. Crawley, the widow and companion, is, and why she first makes impudent love to the artist (and hosier's son), who is as good as engaged to her employer, and then condescends to become mistress to the Duke of Craig-Morris. But, in truth, it may be doubted if any one who makes a beginning of *How Like a Woman* will care to proceed very far with it. It is tedious, portentously long, commonplace, and even a trifle vulgar. It is very nearly, if not quite, the poorest story its author has produced.

Sir Randal Roberts's new book shows him to be quite capable of improving his style, but it certainly does not indicate any capacity for originality in the way of plot construction. *Ridge and Furrow* is brighter, compacter, and better written than most, if not all, of its predecessors. But the peer who sighs "No heir, no child to hand down to posterity the birthright of my ancestors"; his too loving wife who, to satisfy him, passes off another's child as her own; the private secretary, with a mesmeric power in him, of whose face "it might be said the upper portion was angelic while the lower was devilish"—these and a few more of the characters in the story have all done duty in scores of novels before figuring in *Ridge and Furrow*. The diabolic private secretary is disappointing, especially after we find him trafficking with a sea captain, who seems in every sense an ideal pirate and blackguard. He fails as a lover; he fails as a mesmerist; he fails as a marplot; and at last he dies miserably and not even melodramatically. In spite of its faults in character - evolution, however, *Ridge and Furrow* will no doubt live for a holiday season.

Gentleman Upcott's Daughter is one of the best studies in rural English character and dialect that have been published for a long time; and in fidelity to truth, if not in imaginative force, may be placed on the same level as *Fare from the Madding Crowd* and even *The Mill on the Floss*. The hatred

between Miller Biddlecombe and Gentleman Upcott, indeed, recalls that between Mr. Tulliver and his lawyer enemy; and Uncle Granger is quite worthy of a place in the immortal company of relatives that came, after a fashion, to the help of the Tullivers. The small fry of the story, too, John Sprackman and the sandy-haired Toop, and "the vlat-vooted one, she they do call Zempy," are delightful sketches. Ebenezer Upcott, who has a good deal in him of Mr. Micawber, of Harold Skimpole, and of the Father of the Marshalsea, but who is nevertheless essentially original in his pride, is one of those lucky souls that bear a charmed existence on the battle-field of life. Even when his almost life-long enemy, so to speak, tracks him down, he (or rather his good fortune) is equal to the occasion. For that enemy is chosen by Providence to save him from a watery death, and even apparently to be his good angel in a pecuniary sense. Nor should the lovers, the son of the Miller and the daughter of the Gentleman, be overlooked. They have, at least, the merit of being natural—natural as Juan and Haydee. *Gentleman Upcott's Daughter* is, in short, one of those stories which are the pioneers of greater, though not brighter or more finished, performances.

Mr. Couper has the courage—or is it only the naïveté?—to introduce us to a new phase of South African life. A thirst for drink and diamonds, sensuality that is relieved not indeed from coarseness but from selfishness by capacity for self-surrender, and a passion for prize-fighting, are among the ingredients of the undoubtedly very mixed "humanity" of which he writes, and of which Senior, an athletic weakling, and Cheeky (a girl) are the best specimens. The prize-fighting is at once the most real and the most realistic element of the book, but Mr. Couper overdoes it in the last combat which he allows to his "gifted amateur" Senior. This exaggeration is no doubt due in part to his mixing up the question of Senior's prowess in the Ring with that of his wife's infidelity. But, apart from this, he gives far too many details of a disgusting character. Next in importance to the performances of the prize-fighters are the intrigues of the I. D. B.'s (otherwise the Illicit Diamond Buyers) and their prolonged war with the detectives. It is a queer but yet life-like world that Mr. Couper introduces us into. But one leaves his book with the hope that the humanity he next depicts may be a little less "mixed"; that the men may be a trifle less weak and blackguardly, and the women a little more anxious to become wives and a little less willing to become mistresses to a succession of lovers.

Mme. Galletti di Cadillac's new stories are as finely constructed as delicately finished, and as mournful in the interest they excite, as any that have been recently published. Perhaps from the earlier pages of all of them, but especially of the first, the shadow of impending doom is too palpable. Yet the leading characters in all, in particular the eccentrically good Rachel and the inconstant half-Italian Maurice—are such that misery in some

shape or form, but almost certainly sentimental, was sure to be their fate; and only the obstinate devotee of good endings could wish that wedded happiness of the Little Dorrit or bread-and-cheese and kisses sort, should atone for prolonged misery. Mme. di Cadillac has not the same excuse—the necessity for being at all hazards true to nature—for the tragical close of "An Excursion to the Apennines." The lovers in it appear to be born for rather commonplace happiness; and the fatal duel which prevents this consummation is certainly not so much a crime on the part of the poor fellow who is successful in it as to justify the very harsh treatment he receives. It must be allowed, however, that, in spite of the death, which closes it, and which seems not at all unnatural, "Our Foreign Friend" is as exquisite an idyll as has been written for many a day. The character of the poor, simple impressionable Italian (amateur) violinist, Luigi Coriolani, is admirably traced; and, notwithstanding his weak chest and his not especially strong nature, it is hardly possible to forgive the too thoughtful brother for separating the poor creature from his half-sweetheart. In other words, the plot of "A Foreign Friend" is almost too good.

WILLIAM WALLACE.

GIFT BOOKS.

Pictures of Roman Life and Story. By A. J. Church. (Hutchinson.) We have nothing but praise for this interesting book, which consists chiefly of a series of character-sketches of the most notable personages of Roman history from Augustus to Marcus Aurelius. The subjects include most of the Twelve Caesars, Marcus Aurelius, Maecenas, the two Plinys, Agricola, and some others. Three imaginary letters—one from a Greek at Rome, describing "a day with Horace," another from Martial to a friend in Spain, and a third from a Roman youth studying philosophy at Athens—are among the most successful attempts of the kind we have seen.

Beric the Briton. A Story of the Roman Invasion. By G. A. Henty. With twelve Illustrations by R. Parkinson. (Blackie.) Mr. Henty deals in this volume with a period of history less familiar than those with which his former books are concerned, but he displays all his accustomed skill in blending his real and imaginary incidents into a spirited and attractive story. The hero is a young Icenian chief, who takes part in the insurrection of Boadicea (Mr. Henty is not so morbidly accurate as to call her "Boudicca"), and after her defeat carries on the struggle at the head of his own tribe. Afterwards he appears as a captive in Rome, as the leader of a band of outlaws in Calabria, and finally as a tributary chieftain in Britain. This varied career affords his biographer abundant opportunity for the introduction of striking and picturesque incidents, and—a fair amount of allowance being made for the exigencies of fiction—there does not seem to be much reason to find fault on the score of historical accuracy.

Baron and Squire: A Story of the Thirty Years' War. From the German of W. Noeldche, by Sarah M. S. Clarke (Mrs. Pereira). With sixteen Illustrations. (Nisbet.) This is a well-written historical story, somewhat heavily charged with facts, but not by any means dull reading. The writer views the great struggle of the sixteenth century from the Protestant side, but the book has neither a

controversial nor, indeed, any very markedly religious purpose. The style of the translation is excellent; it reads quite like an original, and the language is neither too archaic nor too modern.

The Siege of Norwich Castle: A Story of the Last Struggle against the Conqueror. By M. M. Blake. With Illustrations by the Author. (Seeley.) The unfortunate revolt of 1075, in which Waltheof was implicated, is a rather good subject for a story, but the author of this volume has hardly enough of historical knowledge to qualify him for treating it satisfactorily. It is painful to think what Mr. Freeman would have said of a writer who spoke of Roger Fitzosbern's daughter as "Emma Fitzosbern"; and this is only a sample of the anachronisms of the book. And yet it is quite plain that the author has spent some pains in reading up the history. So far as the course of events is concerned, the story appears correct enough, and it is not wanting in interest. Perhaps in a tale written for children it may be unreasonable to expect more than this.

No Humdrum Life for me. By Mrs. Kent Spender. (Hutchinson.) This is an effective and rather pathetic story. It purports to be a record of the occurrences which befell the inmates of Torliss Rectory, somewhere down in Cornwall. The characters—children and grown folk—are carefully drawn, individualised and contrasted, and the book owns a decidedly large share of natural human interest. Its heroine—and a very charming one she is—is Ruth Calderwood; and the evolution of the story consists in the gradual transformation of this young lady from a self-arrogated assumption of genius and the consequent expectation of a famous destiny, to the unselfish performance of the humdrum duties of life. This conversion, moreover, is accomplished by no higher or more extraordinary instrumentality than the common accidents and inevitable discipline of human existence. It would no doubt be possible for a trained psychologist or philosopher to pick holes in the narrative of some particular stage or process; but, on the whole, there is little in Mrs. Spender's tale which is wholly extravagant or inexplicable. If the book has a fault, it is that the story seems here and there to drag, and that the authoress allows her young folk to use language and discuss matters a long way above the ordinary level of even intellectual children's conversation. Indeed, it seems to us that this is a fault—is it symptomatic of an age of cram and pretentious sciolism?—which is greatly on the increase among writers of children's stories. We may point out to the authoress, while congratulating her on her clever and instructive book, that it was not Savonarola but John Hus who is said to have used the expression, "O Sancta Simplicitas!" on seeing an old woman bring a faggot as her contribution to the fuel kindling round his stake. Let us add that the illustrations are of quite unusual excellence and that, as regards both form and matter, the book is one to be decidedly commended.

Sunwood Glory; or, Through the Refiner's Fire. By Margaret Haycraft. (Nisbet.) The gist and object of this story are so fully unfolded in the title that a further description seems superfluous. The young lady who passes through the refiner's fire—with the result of leaving behind a rather larger measure than usual of human dross and scoriae—is a certain Miss Eleinore Ramsey. To reveal the successive trials and disappointments by which Miss Ramsey becomes purified from her pride and selfishness would be to retell the story, and thereby deprive the reader of his own legitimate source of interest. Suffice it to say that

the tale is fairly well told, that the incidents are not extravagant or improbable, and that all ends happily. The most prominent defects in the book are a certain laxity of construction and the continual employment of the present tense; the religious element also is introduced in a casual, haphazard manner. The two latter defects imply a weakness of the artistic faculty, as well as a deficiency in the story-telling requisites of insight and proportion. Were it not that the title-page credits the authoress with several more stories, we should have thought that this—though not wholly discreditable—was only a first attempt.

Nigel Bertram's Ideal. By Florence Wilford. (Wells, Gardner & Co.) The interest of this story is to a great extent psychological. The problem, of which it purports to be the solution, is something of this kind. Given a clever young lady with a mysterious and slightly suspicious past as to which she is needlessly reticent, but which includes, among other doubtful elements, the crime of having written a morbidly sensational novel: given, further, a cultured and refined man, an eminent author and critic, whose doctrinaire notions on the subject of women and wives have been elaborated into an impracticable and unreasonable fastidiousness, it is required to ascertain the kind and amount of influence which each will exercise on the other in their mutual relations—(1) of lovers, (2) of man and wife. There is here, no doubt, ample scope for introspective analysis, of which the authoress makes due use, though we cannot say that her dissection of unusual, not to say morbid, intellectual and sentimental states will always bear the test of psychological likelihood. But, in fact—and this is the reason why the psychological novelist or story-teller can always defy criticism—the innermost workings and motives in highly sensitive and variously gifted natures will always be marked by a rare individuality which scorns comparison or classification. The story, however—though a good deal above the level of school boys and girls—is well told. Nigel Bertram's "ideal" may claim—setting aside the extreme fastidiousness of Nigel Bertram himself—to be the ideal of not a few men of culture. Unhappily, in a world so constituted as this, it is an ideal that is very rarely realised.

The Hot-Swamp. By R. M. Ballantyne. (Nisbet.) That a veteran and prolific story-teller like Mr. Ballantyne should have occasionally to go far afield in search of new scenes and characters for his narratives is incidentally disclosed by the second title of this book—"A Romance of Old Albion." So far as title, description, names, customs are concerned, the reader is introduced into a highly wrought and imaginative environment of Ancient Britain; so far, however, as language, ideas and thought are concerned, he will find himself removed at no great distance from our degenerate nineteenth century. It must be admitted that few fields of fiction are more fascinating than the earliest epochs of our own pre-historic history—"when wild in woods the noble savage ran"—but the adequate representation of such a period is by no means easy. Mr. Ballantyne has achieved, perhaps, a fair average of success, but his story seems to us to suffer from various shortcomings in the way of thoroughness of historical realisation and portraiture. The "noble savage" in this volume is a certain Prince Bladud, who, notwithstanding his name, dress, and surroundings, comports himself as a well-disposed young athlete of our own country and century. He forms the centre of a certain number of highly coloured and sensational adventures of the usual Ballantyne type. The book has no plot to speak of, but there is no denying its interest for boy readers. It is a book that might

fairly claim to be for its purpose commendable, were it not for the fact that the author's name renders commendation needless, if not impertinent.

Fair Women and Brave Men. By Mrs. Alexander. (Griffith, Farran & Co.) Even if the suggestiveness of this Byronic title were less to the average reader than it is likely to be—albeit he may never have read or altogether forgotten "Childe Harold's Pilgrimage"—he could hardly be at a loss to guess the subjects of this book. Among the fair women and brave men whose beauty and bravery are recorded are the typical examples of St. Louis, Joan D'Arc, Sir Philip Sidney, and Louis XVII.—the last-named being further entitled "A Prince of Promise." The chief criticism we have to offer on Mrs. Alexander's gallery of portraits is that her standpoint is that of the first half of the century rather than that of the present day, and that she is too much carried away by conceptions of chivalry and duty which, however picturesque, are too narrow and impracticable for modern requirements. Still, for young people some few lessons in extreme disinterestedness and an infatuated and extravagant sense of duty may not be thrown away in an age wherein chivalry seems extinct, without much prospect, as it would appear, of an early resurrection. The illustrations which accompany the text are not of the very highest class; but the high tendency and tone of the book may well be considered as over-balancing both that and a few more ordinary defects in the authoress's treatment of her subject.

Our Picnic, by E. Gellibrand, and Nigel: A Summer Day in a Child's Life, by E. M. Green (S.P.C.K.). The venerable society has never issued better and cheaper booklets than these. Well printed, well illustrated, and well written, at the marvellous price of a penny each, bound in limp cloth, these stories will be welcomed alike by nursery and parish school. The former story particularly gives a pretty glimpse of a summer in Russia.

O'er Cranbourne's Oaks: a Tale of Sixty Years Ago, by Rev. T. Davidson (S.P.C.K.), pleasantly recalls the days of the machine breakers and Mr. Swing, together with the deer and buzzards which formerly haunted Cranbourne Chase.

In A Promising Boy (S.P.C.K.) Miss Annette Lyster shows that deceit and selfishness will wreck the fairest career; while *Ray's Discovery* (S.P.C.K.), by C. S. Loundes, paints a few pretty sketches of child life.

MISS ESMÉ STUART has bound up thirteen short stories under the name of the first, *A Brave Fight* (Nisbet). It is by no means the best of the collection. "Bab's Christmas Sights" is much more to be commended. It is a tale of Morthoe and the wreckers.

THE fortunes of an orphaned family of a dozen are feelingly told by Mrs. E. Everett-Green in *The Doctor's Dozen* (Oliphant, Anderson & Ferrier). The authoress excels in such delineations; but the phrase "being out of the swim of family life" is not usually to be expected in her writing.

THE REV. E. A. RAND, in *A Candle in the Sea* (Nisbet), enthusiastically treats of the work of the American Lighting Board and its lighthouses. The situations and language are very American. A badly spent Sunday is described as "a bit of time that tries to shut out a happy eternity with God." The intention of the book is better than its execution. But some may wish to be instructed in the mysteries of bell-buoys, can-buoys, nun-buoys, and whistling buoys; and such persons may like this volume, with its affected title.

NOTES AND NEWS.

DR. W. PETERSON, Principal of University College, Dundee, has interrupted his critical edition of Quintilian's *Institutes*, in order to prepare for the delegates of the Clarendon Press an edition of Tacitus's *Dialogue on Oratory*. It is remarkable that this interesting work should have been so entirely neglected by English scholars. Besides a reconstitution of the text, based on an independent study of the manuscripts, Dr. Peterson hopes to be able to throw some new light on the romance of the finding of Tacitus in the fifteenth century. The Introduction will deal also with the disputed question of the authorship of the *Dialogue*.

THE request having been made by a number of friends that the translation of the Egyptian Book of the Dead, printed in the *Proceedings* of the Society of Biblical Archaeology, should be issued in a different form, Mr. F. le Page Renouf has consented. A limited number of copies upon large paper, with illustrations of the vignettes, will be issued. It is calculated that the work will be completed in eight parts, the first of which is nearly ready.

THE new volume of the "Badminton Library," on *Coursing and Falconry*, will be published at the end of this week. It is written by Mr. Harding Cox and the Hon. Gerald Lascelles, with illustrations from drawings by Messrs. John Charlton, R. H. Moore, and others, and also from photographs.

MESSRS. ELKIN MATHEWS and JOHN LANE are about to publish Mr. Oscar Wilde's play, *Salomé*, which, it may be remembered, was accepted by Mme. Sarah Bernhardt, but was refused the Lord Chamberlain's licence. The play is not only written in French, but has been printed in Paris, in the format usual for such works.

MESSRS. MACMILLAN will publish shortly a volume entitled, *Footprints of Statesmen during the Eighteenth Century in England*, by the Hon. Reginald B. Brett.

THE volume on *Great Book Collectors*, which is to be the first of a series of "Books about Books," published by Messrs. Kegan Paul, Trench, Trübner & Co., will bear on its title-page not only the name of Mr. Charles Elton, but also that of his wife, who was his collaborator in the privately-printed Catalogue of the Whitestaunton Library. Other volumes in the series, which will appear at monthly intervals, are: *Books in Manuscript*, by Mr. F. Madan, of the Bodleian; *Early Printed Books*, by Mr. E. Gordon Duff; *The Decoration of Books*, by Mr. A. W. Pollard, of the British Museum—the general editor of the series; *Bindings*, by Mr. H. P. Horne; and *Book Plates*, by Mr. W. J. Hardy. Each volume will be illustrated with from eight to thirty plates, and a limited number of copies will be printed on large paper.

THE next volume in the "Heroes of the Nations" series will be *John Wyclif*: Last of the Schoolmen and First of the English Reformers, by Mr. Lewis Sergeant.

MESSRS. CHAPMAN & HALL will publish in the course of this month a volume of short stories, collected from *Black and White*, with numerous illustrations. Among the authors are Messrs. Thomas Hardy, W. E. Norris, James Payn, Grant Allen, J. M. Barrie, Mrs. Oliphant, and Mrs. Lynn Linton.

MESSRS. CHATTO & WINDUS will publish shortly a one-volume novel by Mr. Bret Harte, entitled *Susy*, with a frontispiece and vignette by Mr. J. A. Christie.

MR. G. MANVILLE FENN's book for boys, *The Heathercock*; or, The Adventures of a Boy with a Bias, has been delayed in publication,

owing to the requirements of the American Copyright Act. It will be issued early in December by Messrs. Griffith, Farran & Co.

THE new volume of Messrs. Henry & Co.'s "Victoria Library for Gentlewomen" will be *The Gentlewoman's Book of Art Needlework*, by Miss Ellen T. Masters. It will be fully illustrated, including three photographs lent by the Queen.

Ascana in Ruvenzori is the title of a work announced for immediate publication by Mr. Elliot Stock, which seeks to prove that Uganda was the country of Enoch, and that this Patriarch was the inspirer of much of the wisdom of the Egyptians.

A HUMOROUS history of Bristol, written by "Lesser Columbus," and profusely illustrated, will be published early in January by the Pelham Press.

MISS M. BETHAM-EDWARDS has written a sketch of the early career of her cousin, the late Amelia B. Edwards, which will be published, with illustrations, in the January number of the *New England Magazine*.

THE December number of the *Eastern and Western Review* will contain a translation from the Persian of Hafiz, by Sir Edwin Arnold, together with the latest photograph of the writer.

AT the London Institution, on the afternoon of Monday next, Mr. Edmund Gosse will give a lecture upon "Reading as a Recreation."

THE Bohemian Academy has just published, at Prague, under the title of *Výbor z Písni a Ballad*, a collection of no fewer than 127 of the shorter poems of Burns, translated into Czech, in every case in the exact metrical form of the original. This astonishing feat has been performed by Prof. Jos. V. Sládek, the editor of *Lumír*, who contributes a biographical and critical preface. The volume is dedicated to Mr. Edmund Gosse.

MESSRS. JOHN WALKER & CO., of Farringdon House, have sent us some specimens of their Back-Loop Pocket Diaries. They are certainly very pretty little things, and seem to deserve the encomiastic epithets they have received. The only drawback to their merits which we can discover is that the paper is not sufficiently opaque; but this shall not prevent our making use of one for the coming year.

UNIVERSITY JOTTINGS.

IN accordance with general expectation, Mr. W. M. Flinders Petrie has been appointed to the new chair of Egyptology at University College, London—the first of the kind in this country—which was founded under the will of his friend, the late Miss Amelia B. Edwards. Mr. Petrie, whose state of health has not permitted him to resume excavations this winter, intends to begin his professorial work early next year. The appliances for Egyptological study at University College include a very complete library of books of reference, more than a thousand photographs of monuments, with paper impressions of inscriptions, and a typical collection of antiquities bequeathed by Miss Edwards, to which Mr. Petrie hopes to add some valuable loan collections. He proposes to undertake the following work: (1) lectures on current discoveries, history, and the systematic study of antiquities; (2) lessons on the language and philology; (3) attendance in the library on fixed days for the assistance and direction of students; and (4) practical training for excavation.

THE Regius Professor of Divinity at Cambridge (Dr. Swete) hopes to lecture early in next term upon the newly-discovered fragment

of the Gospel of Peter. Meanwhile he has published (Macmillans) a provisionally amended text of the fragment for the use of workers.

MR. M. R. JAMES, assistant director of the Fitzwilliam Museum, was to read a paper in the library of the Divinity School at Cambridge, on Thursday of this week, upon "The Apocalypse of Peter, with special reference to the newly discovered Fragment." Mr. James is one of the authors of a forthcoming little book on the subject, which was announced in the last number of the ACADEMY.

THE following public lectures are announced at Oxford: on Thursday of this week, "The Zend MSS. recently presented to the Bodleian Library," by the Rev. Dr. L. H. Mills, at the Indian Institute; on Friday of this week, "The Present State of Literature in Poland," by Mr. W. R. Morfill, reader in Slavonic, at the Taylor Institution; on Tuesday next, "Japanese Music, with illustrations on the Koto," by Mr. F. T. Pigott, in the Sheldonian Theatre; and on Wednesday next, "Scenic Art," by Mr. Hubert Herkomer, Slade professor of fine art, also in the Sheldonian Theatre. Prof. Herkomer will further deliver two lectures, on Thursday and Friday (both morning and afternoon), on "An Art of the Future," in the studio of the University Galleries.

THE annual report of the Keeper of the Ashmolean Museum at Oxford records the bequest by the late Mr. Greville Chester of his collection of Egyptian and oriental antiquities; the presentation, by Dr. Drury Fortnum, of Prof. Westwood's unique collection of fistic ivories; the purchase of the bilingual Hittite and cuneiform cylinder, already described in the ACADEMY by Prof. Sayce; and the acquisition of five Greek painted vases, from the site of Gela, in Sicily.

WE note that a son of Bishop Stubbs has been elected to an exhibition for modern history at New College, Oxford.

THE sermon preached by Dr. Butler, on October 19, in the chapel of Trinity College, Cambridge, in reference to the death of Lord Tennyson, has been "printed by request" (Macmillan & Bowes).

IN view of the proposal to establish a university for Wales, it may be worth while to call attention to the results shown by the three Welsh colleges at the recent examinations for the B.A and B.Sc degrees at London University. Taking the two degrees together, it appears that Cardiff (with eighteen passes for present, and two for former students) was more successful than any other university college, while Aberystwith comes next, with fifteen present and four former students. Bangor had eight passes, of which four were in science. Total for Wales, forty-seven.

THE ninth annual meeting of the University Association of Women Teachers was held at Holly Lodge, Campden-hill, on Saturday last. Miss Welsh, Mistress of Girton College, presided, and in her opening speech alluded to the loss sustained in the death of Miss Clough, who had been president of the association since its foundation, and had shown a continuous and active interest in its proceedings. The report showed an increase in the number of members to 426.

AT the moment of going to press, we hear with much regret of the death of Dr. F. J. A. Hort, Lady Margaret professor of divinity at Cambridge, and joint-editor with Bishop Westcott of the standard Greek text of the New Testament. Dr. Hort, we understand, had been for some years past in weak health, which prevented him from producing the original work that his friends anticipated from him,

ORIGINAL VERSE.

AN ELFIN SKATE.

I.

THEY wheeled me up the snow-cleared garden way,
And left me where the dazzling heaps were
thrown;
And as I mused on winter sports once known,
Up came a tiny man to where I lay.
He was six inches high; his beard was grey
As silver frost; his coat and cap were brown,
Of mouse's fur; while two wee skates hung down
From his wee belt, and gleamed in winter's ray.
He clambered up my couch, and eyed me long.
"Show me thy skates," said I; "for once, alas,
I too could skate. What pixie mayst thou be?"
"I am the king," he answered, "of the throng
Called Winter Elves. We dwell 'neath roots
and pass
The summer months in sleep. Frost sets us free."

II.

"We find by moonlight little pools of ice,
Just one yard wide," the imp of winter said;
"And skate all night, while mortals are in bed,
In tiny circles of our Elf device;
And when it snows we harness forest mice
To wee bark sleighs, with lightest fibrous thread,
And scour the woods; or play all night instead
With snow balls large as peas, well patted thrice.
But is it true, as I have heard them say,
That thou can't share in winter games no more,
But liest motionless year in, year out?
That must be hard. To-day I cannot stay,
But I'll return each year, when all is hoar,
And tell thee when the skaters are about."

III.

On my wheeled bed I let my fingers play
With a wee silver skate, scare one inch long,
Which might have fitted one of Frost's Elf
throng,
Or been his gift to one whose limbs are clay.
But Elfdom's dead; and what in my hand lay
Was out of an old desk, from years when, strong
And full of health, life sang me still its song;
A skating club's small badge, long stowed away.
Oh, there is nothing like the skater's art—
The poetry of circles; nothing like
The fleeting beauty of his crystal floor.
Above his head the winter sunbeam's dart;
Beneath his feet flies fast the frightened pike.
Skate while you may; the morrow skates no more.

EUGENE LEE-HAMILTON.

MAGAZINES AND REVIEWS.

IN the *Expositor* for December, Prof. G. A. Smith examines the objections made to the topographical accuracy of John iv. 5 (the question of Sychar). Mr. V. Bartlet discusses to some extent the origin and meaning of the term, "the Son of Man," with special reference to the points of contact in the Old Testament. Bishop Ellict防守 the Revised Version of the New Testament from the attack made upon it in October by Bishop Walsham How. The series of papers by Prof. Beet, Dean Chadwick, and Principal Dykes are contained.

A STUDY of the editor's on home decoration; a short paper of M. de Saint Héraye's on the apparent paradox, but very simple truth, that in literature *rien n'est vrai que le faux*—that is to say, that as it has been put by others you must "disrealise reality" before it is matter for art; some documents for anyone who is curious about the history of M. Zola's *Germinale*; M. Gaußer's usual literary review; and a short and not extravagant laudation of "Le Latin Mystique"—that is to say, the Latin of mediaeval devotion, make up a good November number of *L'Art et l'Idee*. M. Uzanne's ideas on the decoration of the interior are, as usual, ingenious, and also, as usual, not contemptible; but we think he leans too much in the direction of multiplication of *bibelots*. His full-page illustration of a bedroom, in particular, seems

to us to sin in this way. We don't go so far as those Spartans who insist that a bedroom should contain nothing but a bare floor, a bath, and a bedstead; but the crowding of it with knicknacks and draperies and so forth is, we think, an offence against the Graces as well as against Hygieia.

INDIAN FIELD SPORTS.

THOSE born of Anglo-Indian parentage will remember a series of coloured plates, illustrating Williamson's *Oriental Field Sports* (1807), which depicted with realistic treatment the death of the tiger, of the mighty boar, and of other inhabitants of the jungle. Of these familiar friends of our own childhood, Mr. Archibald Constable, the publisher of the "Oriental Miscellany," has now reissued a selection, reduced in size from atlas folio to small oblong quarto, but still admirably preserving the details of the originals. He has added a preface, and also descriptions of each plate, partly based upon those of Williamson. These suggest some reflections. A hundred years ago, it was the fashion to ride the pad-elephant astride, even when tiger-shooting; from which it would appear that small animals were chosen for the purpose, or else the seat must have been very insecure.* It is also worthy of note that the hog-deer (*Cervus porcinus*) is depicted with a row of white spots running along his back, which the editor gives as a characteristic mark of the species. But, according to Mr. W. T. Blandford ("Fauna of British India": *Mammalia*, p. 549), the spots appear in the adult male only in summer, and not always then. Blandford bases this statement upon the observation of several specimens, "for two or three years," in the Zoological Gardens in Calcutta; whereas our editor remarks (presumably following Williamson) "no instance is known of its surviving confinement for more than a few days." In his account of pig-sticking, the editor is guilty of a curious blunder, upon which it may be worth while to dwell. He says:

"In Bengal, the paradise of pig-stickers, the spear, a bamboo of some eight or nine feet in length, weighted with lead at the butt, is carried by the rider close to his knee, the point being depressed and driven into the pig as he comes up with it. In other parts of the country, the spear, which is shorter, is thrown at the pig, the rider thereby being left defenceless for the time being."

Now the historical facts were almost the reverse of this, as may be gathered from the quotations s.v. "Pig-sticking" in Yule's *Anglo-Indian Glossary*. In Bengal, the old fashion was to use a short javelin, and to throw it; and this fashion certainly lasted into the present century, though it seems that the spear gradually became longer, until at last it was used as a lance. Williamson himself is careful to explain how the spear should be *thrown*; and if the editor will compare the two plates entitled "The Chase after a Hog" and "The Hog-deer at bay," he will see that the action in the first is preliminary to the action in the second, where the spear is actually in the air. In Bombay, and also (we believe) in Madras, a long spear has always been used, couched like a lance. Mountstuart Elphinstone, in a letter to his friend Edward Strachey, dated Poona, 1816 (*Life* by Colebrooke, i. 311) writes:

"We do not throw our spears in the old way, but poke with spears longer than the common ones, and never part with them."

* Since writing the above, we have been assured that in Baroda elephants are commonly ridden astride, except, of course, on state occasions. The Gaekwar himself uses an elephant-saddle, with stirrups. We have also heard of baby-elephants being ridden, with reins attached to the ears.

We quote this passage because Yule strangely misinterprets it, as implying that the original practice in Bombay, as in Bengal, was to throw the spear. He had forgotten that Elphinstone was in his early days a Bengal civilian, and a companion of Strachey at Benares. The editor will pardon us for labouring this small point, in consideration of his known regard for historical veracity in all things Indian.

J. S. C.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BOURGET, P. *Cosmopolis*. Paris: Lemercier. 10 fr.
CIAN, V., e P. NURRA. *Canti popolari sardi*. Parte I. Turin: Loescher. 6 fr.
DECRAE, Julien. *L'Angleterre contemporaine*. Paris: Calmann Lévy. 3 fr. 50 c.
FREY, C. Il codice Magliabechiano el. XVII. 17, contenente notizie sopra l'arte degli antichi e quella de' Fiorentini, scritta da Anonimo Fiorentino. 12 M. Il Libro di Antonio Billi. 3 M. Berlin: Grote. Leuschner. 3 M.
GUMPLOWICZ, L. *Die sociologische Staatsidee*. Graz: Leuschner. 3 M.
KALUZA, M. *Chaucer u. der Rosenroman*. Eine litterargeschichtl. Studie. Berlin: Felber. 8 M.
THOMAS, Ernest. *Les Relieurs français (1500-1800)*. Paris: Paul. 30 fr.
ZENKER, E. V. *Geschichte der Wiener Journalistik während d. J. 1848*. Wien: Braumüller. 4 M.

THEOLOGY, ETC.

- BACHER, W. *Die jüdische Biblexegese vom Anfang d. 10. bis zum Ende d. 15. Jahrh.* 2 M. Die hebräische Sprachwissenschaft von 10. bis zum 16. Jahrh. 2 M. 25 Pf. Trier: Mayer.
KÖHLER, H. Von der Welt zum Himmelreich od. die johanneische Darstellung d. Werkes Jesu Christi, synoptisch geprüft u. ergänzt. Halle: Niemeyer. 5 M.

HISTORY, LAW, ETC.

- ACTA historica rer. gestas Poloniae illustrantia ab a. 1507 usque ad a. 1795. T. XII. Cracow. 10 M.
ANDRÉ, Tony. *L'Esclavage chez les anciens Hébreux*. Paris: Fischbach. 3 fr. 50 c.
BARDOUX, A. *Les dernières Années de La Fayette 1792-1834*. Paris: Calmann Lévy. 7 fr. 50 c.
BERGER, H. *Geschichte der wissenschaftlichen Erkundung der Griechen*. 4 Ath. Leipzig: Veit. 4 M. 80 Pf.
CUNEO D'OSAMO, E. *Hochze: sa vie, sa correspondance*. Paris: Baudoin. 7 fr. 50 c.
DARDOISE, Rodolphe. *La Science du Droit en Grèce: Platon, Aristote, Théophraste*. Paris: Larose. 8 fr.
DE LA RIVE, C. *Le Condottiere Garibaldi 1870-1871*. Paris: Savine. 3 fr. 50 c.
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CORRESPONDENCE.

THE GOSPEL OF PETER.

Oxford: Nov. 29, 1892.

The newly published fragment of the Gospel of Peter offers an interesting coincidence not only with the account of the crucifixion given in the *Apology of Justin Martyr*, but with the *In Flaccum* of Philo Judaeus.

In the Gospel of Peter we read that the malefactors who assailed Jesus made him sit on a high seat of judgment and said, "Judge us justly, O King of Israel." The Greek is as follows:

οἱ δὲ λαβόντες τὸν Κύριον ὅθουν αὐτὸν τρέχοντες καὶ λεγοντες τὸν νῦν τὸν θεοῦ ἱεροῖς αὐτοῖς σοχηκότες καὶ πορφύραν αὐτὸν περιέβαλλον καὶ ἐκδίδουν αὐτὸν ἐπὶ καθέδραν κρίσεως λέγοντες δικαῖος κρίσῃ βασιλεὺς τὸν Ἰησοῦν καὶ τις αὐτῶν ἐνεγκάντουν ἀκάνθινον ἴθηνεν ἐπὶ τῆς κεφαλῆς τοῦ Κυρίου.

In Philo *Lib. in Fl.* (Mangey, vol. ii., p. 522) we read how the mob of Alexandria, by way of mocking at Herod Agrippa, seized on a harmless madman and set him up as a mock-king—

συνελάμαντες τὸν ἄθλιον ἄχρι τοῦ γυμνασίου, καὶ στήσαντες μετέωρον, ἵνα καθόρητο τὸς πάντων, βίβλον μὲν εὑρίσκαντες ἐντὶ διαδημάτων ἀκτιθάσαις αὐτὸν τῇ κεφαλῇ, χαμαιστρότῳ δὲ τῷ δόλῳ ὥμησε περιβάλλουσιν ἀντὶ χλαιδίου, ἀντὶ δὲ σκηνητού βραχὺ τι παπύρου μῆμα τὴν ἔγχωριον. . . . Εἰπε δὲ, ὡς ἐν θεατρικῷ μίσοι, τα παράστημα τῆς βασιλείας ἀνελθεῖ καὶ διεκεδόμητο εἰς βασιλέα, νεανις ράβδους ἐπὶ τῶν ὤμων φέροντας ἀντὶ λογχοφόρων ἑκατέρων εἰστηκενα, μιμούμενοι δορυφόρους. εἴθ' ἔτεροι προσγέγανταν, οἱ μὲν ὡς δικασθμένοι, οἱ δὲ ὡς δικασθμένοι, οἱ δὲ ὡς ἐπτειχόμενοι, περὶ κοινῶν πραγμάτων. Εἴτ' ἐπὶ περιστῶτος ἐν κιβώτῳ πλήθους ἐζήτηε Βόλη τις Ἀπόστολος λαοκλούσαντο—οὗτος δέ φασι τὸν Κύριον ὄνομασθαι παρὰ Σύρου.

The events narrated took place about A.D. 38.

Σ.

“CRESCENT.”

The Scriptorium, Oxford: Nov. 30, 1892.

I should be grateful to anyone who can supply any facts as to the history of this word. I want to know when, and in what language, *crescent* was transferred from its proper meaning of the waxing or first half of the moon—the *luna crescents* of Columella—and applied to the convexo-concave shape of a moon, whether *crescent* or *decreasing*, in the first quarter or the last. Also, when the “*crescent*” was first used as an ensign by the Turks—a point on which I find very diverse statements in books of reference. Is it true that Mohammed II.

“planted the crescent on the walls of Constantinople,” or is this merely a flower of rhetoric, like the opposition of “the crescent and the cross” in the Crusades? The first date I have yet for the rhetorical opposition of crescent and cross is just two centuries old; and the writer is dealing with Turkish invasions of Austria, so that I suppose the crescent was in evidence, whether the cross was or not. How far East does the crescent go at present as a symbol?

J. A. H. MURRAY.

THE OBIT OF ST. COLUMBA.

Youghal: Nov. 25, 1892.

Mr. Anscombe, in his letter (ACADEMY, November 19), has not essayed to prove that in 580 Whitsunday fell upon June 9 (= Easter, April 21), according to the *Iona Computus*. What he shows in a roundabout way* nobody denies: (a) XI. F=Easter, April, 21, IX. F=Easter, April 14, V. F=Easter, March 24, in accordance with the Alexandrine system; (b) assuming that the *Iona Computus* consisted of Alexandrine epacts, with Easter on moon 14, but not later than March 25, the Columban Easter would respectively fall on April 21, 7, 21 on A.D. 580, 597, 631.

Mr. Anscombe seems unaware that the reckoning used in *Iona* down to 716 was admittedly the cycle of 84. This, we learn from the Paschal Epistle of Cummian, differed from the Decennovennial in, among other divergences, the epact and 14th of the moon. Consequently, it lies upon Mr. Anscombe to give the epact, Paschal term, and Easter date of 580, according to the cycle of 84. Until this is done, his conclusion must remain a “nebulosus hypothesis.”

When Mr. Anscombe has dealt with the foregoing, and given his reason for stating that the latest Irish Easter was April 21, I shall, with the editor's permission, answer his query respecting the Irish Easter of 634.

The assertions that the Ulster Annalist (1) accepted 597 for the obit of St. Columba, (2) equated 595 with 597, (3) and habitually antedated by two years, being unproved, I asked to have them substantiated. In reply, I am informed that they “have been submitted either directly or inferentially to proof” in his paper. This is a facile rejoinder. How far it is effective may be judged from the fact that by his admission of having mistaken the Solar Cycle of 28 for the Lunar of 19, Mr. Anscombe amended the Ulster Annals, confessedly without full knowledge of their fundamental data. (The aid derivable from the Roman epacts is set forth in a paper on A.D. misdating in the Annals of Ulster read by me before the Royal Irish Academy on November 14, which will appear in due course.)

A fourth statement, that the Ulster Annalist made the whole chronology of the sixth century subservient to his 595=597=obit of St. Columba, is now proved (?) by a supplementary dictum respecting (not the chronicler in question, but) Tigernach!

As he omits to give grounds for the Innis-fallen A.D. 507=509, Mr. Anscombe, we may conclude, abandons the equation. On the other hand, since he professes to maintain the A.P. 405 of Mennius=A.D. 433, it behoves him to assign reasons therefor.

* The *Canon* employed by Mr. Anscombe is: “Si vis scire quota est epacta [Alexandrina], sume annos decennovennales quot fuerint, et de ipsis semper detrahe unum, et illos alios multiplicata per 11, et postea partire per 30, et quot remanent tota est epacta [xi. Kal. April].” The April regular is 10, as there are 10 days from March 23 (the first day of the Alexandrine Paschal year) to April 1, both inclusive.

With the original before him, Mr. Anscombe reiterates that Thursday, December 7, is a blunder for Thursday, January 1. Very well: take a similar instance. The battle of the Curragh of Kildare was fought, according to the *Annals of Ulster*, on Tuesday, August 27, 782†. As the Dominical Letter was F, this, if the new criterion is to be relied on, signifies that the engagement took place in a year in which January 1 fell on Tuesday! *Mirus calculandi preceptor*.

B. MACCARTHY.

“THE VISION OF MACCONGLINNE.”

University College, Liverpool: Nov. 28, 1892.

Will you kindly grant me a small space to correct a few additional mistakes in my edition of the *Vision of MacConglinne* which was published by Messrs. D. Nutt & Co. the other day?

On p. 6, *Mac Dá Cherda* ought to have been translated “The Son of Two Arts.” Dr. Whitley Stokes draws my attention to Todd's *Book of Hymns* (vol. i., p. 88), where all that is apparently known about this interesting person and his kindred is fully discussed, and whence it appears that the “two arts” are poetry and folly.

On p. 96, l. 3, before “rail of alder” insert “fair and white” (*findyel*). On p. 100, l. 8, for “twenty” read “four-score” (*cethri fichti*).

The modern stories about the *Cailleach Béire* or Hag of Beare, which I printed on p. 132, are now found in a more correct form in D. O'Farrell's recent publication, *Siamsa an Gheimhrídh*, p. 116 (printed by Patrick O'Brien, 46, Caffe-street, Dublin). The interest which the legends about this remarkable character, which has preserved its vitality in Irish folklore for a thousand years, seem to have excited in my readers, has induced me to prepare an edition of the poem ascribed to her, of which I have given extracts on p. 209. It will, I hope, soon appear in the *Revue Celtique*, with such translations as I am able to offer, though at present more than half of it is quite obscure to me.

KUNO MEYER.

A SELECTION FROM LESSING.

Hamilton College, Clinton, N.Y.: Nov. 15, 1892.

Mr. T. W. Rolleston, reviewing the new edition of Hamann's-Lessing's *Laokoon* in the ACADEMY of October 22, says that, so far as he knows, no one has published a book of extracts from Lessing's works.

Such a book has been published by Messrs. G. P. Putnam's Sons, of New York and London, edited by Prof. H. S. White, of Cornell University. It is called *Lessing's Prose*, and is a companion volume to Prof. J. M. Hart's excellent *Goethe's Prose*.

Messrs. Heath & Co., of Boston, have announced a *Lessing's Prose*, selected by the writer of this. But I have hesitated to carry out my plan since the appearance of Prof. White's volume, in which the notes and introductory remarks to each selection are all that could be asked for in the way of scholarship and appreciation. But Mr. Rolleston will join with me in regretting that Prof. White has not included a single extract from the *Laokoon*. He seems to have had in mind a book introductory to the further study of Lessing's works. I had contemplated a volume of selections representative of all the prose works of Lessing. After reading your review, I am strongly inclined to take up again my abandoned plan.

H. C. G. BRANDT.

† As Maguire “writes” 781, Mr. Anscombe will perhaps maintain that he “means” 783.

APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, Dec. 4, 4 p.m. Sunday Lecture: "Bacteria and Infectious Diseases," with Lantern Illustrations, by Dr. E. Klein.
- 7.30 p.m. Ethical: "Quantity and Quality of Life," by Mr. J. A. Hobson.
- MONDAY, Dec. 5, 3 p.m. Royal Institution: General Monthly Meeting.
- 6 p.m. London Institution: "Reading as a Recreational," by Mr. Edmund Gosse.
- 8 p.m. Royal Academy: "Painting Methods," by Prof. A. H. Church.
- 8 p.m. Society of Arts: Cantor Lecture, "The Generation of Light from Coal Gas," III., by Prof. Vivian Lewis.
- 8 p.m. Victoria Institute: "Principles of Rank among Animals," by Prof. Parker.
- 8 p.m. Aristotelian: Symposium, "Does Law in Nature Exclude the Possibility of Miracle?" by the Rev. C. J. Shebbeare and Messrs. H. J. Ryle and A. F. Shand.
- 8.30 p.m. Geographical: "Journeys in Benin," by Captain Gallwey.
- TUESDAY, Dec. 6, 8 p.m. Civil Engineers: Discussion, "The Manufacture of Small Arms," by Mr. J. Rigby.
- 8 p.m. Biblical Archaeology: "The Different Egyptian Versions of the Bible" and "The Book of the Dead," continued by Mr. P. Le Page Renouf.
- 8.30 p.m. Zoological: "A Revision of the Genera of the Aleyrodon Stolonifera, with Descriptions of one new Genus and several new Species," by Mr. Sidney J. Hickson; "The Convolutions of the Cerebral Hemispheres in certain Rodents," by Mr. F. E. Beddoe; "A new Monkey from South-East Sumatra," by Prof. Collett.
- WEDNESDAY, Dec. 7, 4 p.m. Archaeological Institute: "Edward the Confessor's Gold Chain and Crucifix," by Mr. Walter Lovell; and "Romanesque Architecture," by Mr. J. Park Harrison.
- 8 p.m. Society of Arts: "The Chicago Exhibition, 1893," by Mr. James Dredge.
- 8 p.m. Geological.
- 8 p.m. Elizabethan: "Sir Thomas Browne," by Mr. James Ernest Baker.
- THURSDAY, Dec. 8, 7 p.m. London Institution: "A Plea for Catholicity of Taste in Music," illustrated, by Sir Joseph Barnby.
- 8 p.m. Royal Academy: "Treatment of Pictures and Drawings," by Prof. A. H. Church.
- 8 p.m. Electrical Engineers: Annual General Meeting.
- 8 p.m. Mathematical: "Cauchy's Condensation Test for the Convergency of Series," by Prof. M. J. M. Hill; "Secondary Tucker Circles," II., by Mr. J. Griffiths; "Determinants," by Mr. J. E. Campbell; "A Geometrical Note," by Mr. R. Tucker.
- 8.30 p.m. Japan Society: "Japanese Fans," by Mrs. Salway.
- 8 p.m. Antiquaries.
- FRIDAY, Dec. 9, 5 p.m. Physical: "Colour Vision," by Mr. W. B. Croft; "Japanese Magic Mirrors," by Prof. Silvanus P. Thompson; "Reflexion from Diffusing Surfaces," by Dr. Sumpner.
- 7.30 p.m. Ruskin Society: "Art on the Modern English Stage," by Mr. C. T. J. Hiatt.
- SATURDAY, Dec. 10, 8.45 p.m. Betonio: Fortnightly General Meeting.

SCIENCE.

AN ETYMOLOGICAL GREEK DICTIONARY.

Etymologisches Wörterbuch der Griechischen Sprache. Von Dr. Walther Prellwitz. (Göttingen: Vandenhoeck & Ruprecht.)

To the student of Greek, as of any other language, an etymological lexicon is as indispensable as a comparative grammar; but the Germans hitherto have recognised only the latter necessity. We have Brugmann's Greek Grammar, a masterpiece of sobriety, and Gustav Meyer's, a storehouse of facts: to Dr. Prellwitz, a distinguished pupil of Prof. Bezzenger, belongs the credit of being the first German who, since etymology became a science, has attempted an etymological Greek dictionary. He mainly follows Fick, whose invaluable *Wörterbuch der Indogermanischen Sprachen* is now in its fourth edition; but he often displays considerable originality. He divides his work into 4926 articles, embracing, if I have counted correctly, 5934 "root-words," i.e., words whose formation requires to be explained; he includes a large number of interesting words from Hesychius, and omits only about 83 root-words found in classical Greek authors, among them 12 of the names of letters. Of these 5934 words he leaves 505 underlined, marks with a query the

derivations given of 423 more, and for 162 others suggests alternative etymologies. He sometimes leaves the major part of a word unexplained, merely referring *ἀλισγα* to a root *λι*, and in the case of *βοστρυχος* ἔδινα θηταρός λοισθος μαστρωπός φάσκολος φλήναφος being content to deal with the first syllable alone. Only 102 words are marked as foreign, in 17 cases with a query attached; but doubtless many of the words which he leaves underlined, and probably several of those which he attempts to derive, are really un-Greek.

Misprints are naturally rather numerous. To take only important cases, Dr. Prellwitz gives wrong accents to *ἄκρος* (under *ἄκις* and *φαλακρός*) *κῆρυξ φοῖνιξ*, and wrong breathings to *ἀνταλεῖς ηλίος* (under *ἀνός ηλίος*); he wrongly marks the root-vowel as long in Lat. *lucrum lituus merus nates puter* under *ἀπολαύω λειμών μαρμαίρω νότον πτῶν*, and leaves it unmarked, as though it were short, in *ἄριάν μάτιον πάπυρος μᾶν* (under *μήν*), and Lat. *imbēcillus lāridum tippūla* under *βακτηρία λαρīνός τίφη*. Corrections of spelling are required under the following words: *ἄραρος—έρετμόν, ἀσπάραγος—asparragus, βαύ—baubari, βρύλλω—έβρυζε, γέφυρα—*gveghvuria, έψω—arm. ephem, καιο—πτέρω, κόσμος—κόσμος, μέστος—*medhios, μήκων—*makiō, μυχθίζω—μύν, νήπιος—νηπίη, νύός, σκαριφάμαι—scrībo, ὠλέρπανον—*leqo*. Designations of language should be added under *μέλλαξ* and *μολύνω*. What "ai. aidh f. Glut" under *αἴθω* means I am unable to guess; "unarticulate in one's speech" (under *βλαυσός*) is an orthographical gem taken straight from Fick. Dr. Prellwitz denotes Welsh by "*cymr*"; what "*brit*" stands for he does not explain, and the words *dag* and *cauch*, given as such under *θύγη* and *κάκη*, seem to be figments. It is not clear why under *σπλήν* we have "*zend*." and everywhere else "*ab*" (i.e., Old Bactrian; an awkward abbreviation, since it might equally mean Old Bulgarian). The Doric forms *δάλεομαι ἐράτω μάνις μάνιω* should have been mentioned. The alphabetical order is often broken for no obvious reason; compounds are given sometimes under their own form, sometimes under the simple word, and thus *ἀπολάνω* appears twice over. The articles on *ἀπτνιστος ἄπτης ἀριστέρος βαλβίς ἔριθος* are corrected or supplemented by those on *ἐπαλπνος πᾶς ἔνεροι φλίβω ταλασία*: for *εὐάγγης ισθμός κορδύλη* we have to look under *ηγέροι εἵμις σκορδύλη* respectively. The author seldom contradicts himself; but he can hardly have meant to connect Lat. *vires* with both *βία* and *ἰς*, *mōles* with *μόχθος* and *μῶλος*, *fornis* with *φάρος* and *χορος*. He is usually careful to avoid quoting unauthenticated Sanskrit words; but *dhārakas* (*θώραξ*), *kakk kakk* (*κακάζω*), *nābhīlam* (*οὐφαλός*), *ṛṣṇārakas* "tiger" (*πάνθηρ*), *prākūs* "panther" (*πάρδαλις*), *parut* (*πέρωτ*), *puris* (*πόλις*), *kshīj* (*रेरी*), are all "*unbelegt*" and should be excised. So under *κάλλανα* he gives (from Bezzenger) three Sanskrit words for "cock," any one of which would do if it happened to exist.

The Introduction is short and featureless; the only interesting point in it is a note on Ablaut. "Lauttabelle A," however, is very

important, though it omits eleven letters which the author afterwards recognises—the diphthongs beginning with a long vowel, the long sonants, and the sonant *ŋ* which he finds in *γυμνός* (i.e., **ngvnós*, beside Sk. *nagnás*: why we have *νέξ* and not **γύξ* he does not explain)—as well as the *Tenuae Aspiratae*, which he mentions in a note. This will give the Ursprache an alphabet of 67 letters; which perhaps ought to be enough. The most aggravating of these is the seventh letter, which Dr. Prellwitz denotes by the symbol *~*, meaning, apparently, a weak vowel-sound between two consonants, representable in Greek at random by any one of the five short vowels. He does not seem to give any instance of its representation by *ε*, but it is *o* as the second vowel in *μολοβρός ὅγδος* (*F*os), while it is *a* in *βανά κεφαλή λάσιος τάμνων* and apparently in *βαστάζω δάκτυλος νέοτη* (**νεόFara*, from *etros*), *i* in *δολιχός εἴπε* (**εFeF-pē*) *ινός* (**Fivnós*) *λίθος μ(F)άνο μύτρα μύλ(F)ον πίθος πίνυρε πίτνος τάμνων φιλύρα χθίζως* and perhaps *σφίγγω*,* and *u* in *βυθός γυνή γυργαθός ζέφυρος κύκλος κύλεις κύρβις μύλη νίμφη νέξ νύστα όρτης τολύπη φρύγιλος φύλαξ φύλλον*. He sometimes speaks of it as an Ablaut of *e* or *o*, and in the Introduction it is Ablaut of *ā*, *ē*, *ō*. Surely he ought to have supplied us with some sort of a knot to hold this Proteus.

Three minor points of vocalism may be noted. (1) Dr. Prellwitz follows Fick, no doubt rightly, in holding that a root may be bi-vocalic, that the root of *πέτονται* is rather *peto* than *pet*; but it is difficult to believe further that the vowels may change their places at will, that *γλάυων-Lett. glems, εδανός-εῦάδε, ἑλαία-Lat. olea, λέτας-Lat. lapis, τρύγων-τάγηρον*, come respectively from *glame-glema, sveda-svade, elo-ole, lepa-lape, tēga-tagē*. (2) That, as Schulze has pointed out (Kuhn's *Zeitschrift*, 27, 420 sq.), diphthongs beginning with a long vowel existed in the Ursprache, is plain enough from their preservation in Sanskrit; but it is inconceivable that, without any law at all, *ei*, for instance, might become not only *oi* and *ai* but also *ei* or *ai*, *ē* or *ā*, *e* or *o*, *i* and *ī* (see Prellwitz under *αἰεὶ ἀπολάνω γάρος δαίομαι δόναξ ήθέω λέος πάντα φύρω φώτις χάσκω χλία ἔχοαν*). (3) Transposition of consonant + vowel to vowel + consonant may perhaps be allowed in a few cases where the consonant is a liquid (see *γέγωνα ἔχως ἀρπάζω κρότος λαγαρός*), but becomes more doubtful where it is a semi-vowel, *j* (see *αψίς ἀκος οἴφων* or *v* (see *ανγή αὐλός αἰχνα εἰνής εἰρήνης ἔχως οἴλην*).

The following combinations must be marked as questionable or even impossible: *ἄμπινξ—ἄντυξ, ἀπαλός—ήκα, ἀπουνα—άπο + πουνή, ἄρπιος* (in Homer *Faraōs*)—Got. *arms*, *άρμα—άραρισκω, ἀπτηρος—κενέβρεια, ἄφρος—οὖβρος, γέφυρα—Sk. ghurn—“to waver,” *θρίξ—Lith. drika, ἰδη—λίγδος, κνέφας—Lat. creper, κρίος “vetch” (“quasi *κρίος”)*—Lat. *cicer, μάλα—Lat. mille, μορφή—Lat. fōrma, σελήνη—έξ+ἀλέα, and, which the author himself queries, *ἀγάθις—δοθήνη, ἀνα—Lat. προνεία, χαλεπός—όχλος*. It is not easy to believe, with Fick, that there was**

* He does not explain in any way the Homeric verb-forms *κίνηματα κίρηματα πίτνηματα σκίθηματα*, or the later *δριγηδόματα πίτνω*.

an Ablaut *e-i* (βλέπω—Old Slavonic *glipati*, δέρη—Sk. *grievā*), or that the *i* in *μεῖνων φλοισθός* was simply "shoved in" before the sibilant; nor to see why *ps*, a "beliebte Lautverbindung" in Homer, changed its form in ἄφορος ἔρρας ἐπίκουρος, or how the original forms of ίνις κλόνις κονέω could have been **ifnis* **klófni* **kofnéw*. The *x* of δέχομαι, the *δ* of νέπος, are left unexplained; "intensive reduplication" does not account for the first syllable of δαρδάπτω; Lat. *brachium* is borrowed from βραχίων, not a real cognate, and so probably Sk. *khalinas* from χαλίνος. That εἰβω ἤπαρ, beside λείβω and English *liver*, stand for **yéibw* **λήγηπαρ* is a very ingenious theory of J. Schmidt's; but the only word which we really know beginning with *lj*, Lat. *ljen* (in Plautus apparently a monosyllable), became *lien* and not **jēn*. Dr. Prellwitz's "ēis aus *vesús," according to which we really know beginning with *lj*, Besz. Beitr. 18. 29) that *ēis* represents an original *eu(e)su-, and Sk. *vasus* an original *(e)uesu-; while "βαίνω = Lat. *venio* aus *gym-nio" must be an oversight for *gym-io.

E. R. WHARTON.

CORRESPONDENCE.

PĀLI "CUMBATA" = PRĀKRIT "CUMBHALA."

Harold Wood, Essex.

Cumbata and *Cumbataka* in Pāli signify "a roll of cloth (used as a rest or stand), a coil or wreath." We have no corresponding term in Sanskrit, though there must have been such a form as *cumbata* from which has arisen Marāthī *cumbala* (for *cumbada*) "a ring (of cloth) to be put under a load upon the head, or under a pitcher or vessel." With this we must equate Hindi *cumnala* (for *cumbala=cumbada*) "a ring made of grass or twigs, placed under waterpots to keep them in an upright position." In Prakrit we find *cumbala*, *cūñcua*, *cuppala*, in the sense of *cekhara* (H. D. III. 16). Compare *capphala* "cekhara-vicessa" (H. D. III. 20.) *Cūñcua* = *cūñcuka* "cūcuka" "a nipple." Compare *cūa* (H. D. III. 18) a nipple for *cūpa* whence *cuppala* (for *cūpala*).

Cumbata, *cumbala*, *cumnala*, *cumbala* seem to be derivatives from a nasalised form of *cūpa*. Compare Pāli *kumbhaka* "a mast" from Sanskrit *kūpaka*. The original meaning of *cumbata* seem to have been "crest." R. MORRIS.

SCIENCE NOTES.

On Sunday next, at 4 p.m., at St. George's Hall, Langham-place, Dr. E. E. Klein will deliver a lecture, on behalf of the Sunday Lecture Society, upon "Bacteria and Infectious Diseases," with oxy-hydrogen lantern illustrations.

The following letter has been addressed by the University of Cambridge to that of Padua, which is about to celebrate the tercentenary of Galileo's professorship:—

"Litteras vestras, viri doctissimi, GALILAEI GALILAEI Professoris vestri celeberrimi in laudem conscriptas vixdum nuper perlegeramus, cum statim in mentes nostras redivit non una Italiae regio viri tanti cum memoria in perpetuum consociata. Etenim nostro quoque e numero nonnulli urbem eius natalem plus quam semel invisiimus, ubi Pisano in templo lucernam pensilem temporis intervallis acquis ultra citroque moveri adhuc iuvenis animadvertisit; etiam Vallombrosae nemora pererravimus, ubi antea scholarum in umbra litteris antiquis animum puerilem imbuerat; ipsa in Roma ecclesiam illam Florentinam intravimus, ubi doctrinae suae de telluris motu veritatem fato iniquo

abiurare est coactus; Florentiae denique clivos suburbanos præterivimus, ubi proiecta actate caeli nocturni sidera solus contemplabatur, ubi extrema in senectute diet lumine orbatus cum MILTONO nostro collocutus est, ubi eodem demum in anno mortalitatem explevit, quo NEWTONUS noster lucem diem primum suscepit.

"Hodie vero ante omnia non sine singulari voluptate sedem quandam doctrinae insignem, intra colles Euganeos urbemque olim maris dominam positam recordarum, ubi trecentos abhinc annos saeculi sui ARCHIMEDES discipulorum ex omni Europæ parte confluentium numero ingenti erudiendo vitam suam maturam maxima cum laude deditacit; ubi, ut Livii vestri verbis paulum mutatis utamur, ultra colles camposque et flumen et assuetam oculis vestris regionem late propiciens, caelo in eodem, sub quo vosmet ipsi nati estis et educati, instrumento novo adhibito inter rerum naturae miracula primus omnium Lunae faciem accutarius exploravit, Iovis satellites quattuor primus detexit, Saturni speciem tergeminam primus observavit, ultraque mundi orbem ingentem a Saturno lustratum fore suspicatus est ut etiam alii planetae aliquando invenientur.

"Ergo vatis tam veracis, auguris tam providi in honorem, nos certe, qui Professorum nostrorum in ordine planetæ etiam Saturno magis remoti ex inventoribus alterum non sine superbia nuper numerabamus, hodie alterum ex Astronomiae Professoribus nostris, Georgium DARWIN, nominis magni heredem, nostrum omnium legatum, quasi Nuntium nostrum Sidereum, ad vosmet ipsos libenter mittimus. Vobis autem omnibus idcirco gratulamur quod tum Italiae totius, tum vestrae praesertim tutelae tradita est viri tanti gloria, qui divino quadam ingenio praeditus rerum naturae in provincia non una ultra terminos prius notos scientiae humanae imperium propagavit quique caeli altitudines immensus perscrutatus mundi spatia ampliora gentibus patefecit. Valete."

THE death is announced of Mr. W. Mattieu Williams, well known as a popular writer on scientific subjects. In his young days, he made the acquaintance of George Combe, and became a teacher at technical institutes. Afterwards he held appointments as metallurgical chemist at various industrial works. But for several years past he had devoted himself entirely to literature. He died on November 28, at Willesden, in the seventy-fourth year of his age.

PHILOLOGY NOTES.

WE have received two of the publications of the Oriental Congress, issued by the Oriental Institute at Woking. Both are written by Prof. René Basset, of Algiers, who has done so much to make known the Berber and Arab dialects of Northern Africa. One is a summary of recent studies, from 1887 to 1891, not only in Berber and Arabic, but also in Ethiopic; for it appears that M. Basset himself published, ten years ago, a collection of historical documents in Aethiopic. The summary of Arabic studies is, of course, the longest, covering more than thirty pages out of forty. It is confined to Europe, Northern Africa, and Syria, thus excluding the chief Muhammadan countries. The arrangement is clear; and, merely as a bibliography, it must be of great value to the student. The Berber and Aethiopic summaries are perhaps still more interesting, because so much less is known about these subjects in England. In Berber, the only English publication mentioned is the Kabail Vocabulary of Prof. F. W. Newman; and in Aethiopic, a translation of the Book of Jubilees (Oberlin, U. S.). M. Basset's other work is a notice of two Berber dialects spoken in the Algerian department of Constantine and in the South of Tunis. Of these he gives some grammatical notes; examples of their folklore—in Arabic, in Roman transliteration, and in a French version; and a fairly full vocabulary. Here he is on his own ground; for nothing has previously been published about these two dialects, which are apparently in process of dying out.

REPORTS OF SOCIETIES.

SOCIETY OF HISTORICAL THEOLOGY.—(Thursday, Nov. 17.)

JOHN MASSIE, Esq., in the chair.—A paper was read by the Rev. Charles Hargrove on "Signs of Composite Authorship in the Fourth Gospel." The hypothesis which the reader suggested, briefly stated, comes to this: that there is evidence in the Gospel text of the use of (1) A theological work akin in character to the First Epistle of John; (2) Logos of Jesus, like the solitary Joannine saying preserved in Matthew and Luke, "No man knoweth the son," &c.; and (3) Traditional narrative about the Lord's life and miracles—all combined, oftentimes with difficulty and not always with success, into a continuous work, and in the process inevitably altered and harmonised, then subsequently edited and annotated. He first established the *a priori* probability of such a Gospel, by showing that materials not known to or not employed by the Synoptics did exist down to at least the first decade of the second century, and that there was ground for supposing that there were, in especial, materials of a Joannine as distinct from a Petrine tone of thought. To such tradition, rather to the Gospel itself, he inclined to ascribe the disputed allusion in Justin Martyr and the early developed doctrine of the Logos. Proceeding to external evidence directly bearing on the Gospel, he showed that every tradition respecting its origin which had come down to us associated more than one other person with its author; the Muratorian Fragment, as it is the earliest, so also being the fullest in its evidence on this point, "Joannes cohortantibus condiscipulis et episcopis suis dixit &c. . . et revelatum est Andrea ut recognoscens cunctis Joannes suo nomine describeret." Moreover, the Gospel itself speaks of a witness (xix. 35), of "we" who corroborate the testimony (xxi. 24), and of an "I" who adds the last word. The conclusion might hence be fairly justified, that more than one was concerned in the work, even if we possessed no more; but examination of the contents seems almost convincing. First, we have it admitted that the story of the woman taken in adultery is an intrusion, and that the last chapter is an appendix, which at least shows that there was no scruple in adding to it, as there must have been if it were regarded as an inspired whole. Secondly, we find evidence throughout of piece work: it is broken, abrupt, fragmentary; here abounding in details which seem uncalled for, and here puzzling by the absence of any explanation, even when most needed. Often, too, the connexion is broken, by the insertion of some passage which seems quite out of place. Going through the Gospel up to the account of the Passion, where these phenomena were no longer apparent, and the narrative seemed continuous, the reader gave numerous instances to illustrate and confirm his hypothesis, especially dwelling on the distinct character of chaps. xiv. to xvii. distinguished from the rest of the Gospel by the almost entire disuse of the particle *ob*, which, while it occurs over 200 times in the course of the other seventeen chapters and is found in every other book of the New Testament, more or less, is absent alone here and in the kindred Epistle.—Mr. F. C. Conybeare read a paper on the comparison of the Holy Spirit to a dove. He showed that the dove was the recognised symbol of the divine Spirit or Logos in the allegorising theology of the Alexandrine Jews at the beginning of the first century, and he adduced a series of passages from Philo Judaeus in proof of this. He then pointed out how what was at first a metaphor came to be in the Gospel narrative interpreted as an historical fact. Of this process of gradual materialisation, or confusion of the symbol with the thing symbolised, the Gospels of Matthew, Mark, and John exhibit an early and incomplete phase; that of Luke along with Justin, the Sibylline poem, and the Hebrew Gospel of Matthew, a later and more complete phase.

HISTORICAL.—(Thursday, Nov. 19.)

OSCAR BROWNING, Esq., in the chair. J. F. Chance, the Rev. Herbert C. Watts, the Rev. G. F. Terry, G. O. Coop, and W. E. Hill were elected fellows of the society. A paper was read by Prof. Julius von Pfugk-Hartung on "The Druids of Ireland," which was followed by a discussion, in which Mr. H. E. Malden, Dr. Emil Reich, Mr. J. Foster Palmer, Mr. Lloyd, and others took part.

ROYAL SOCIETY OF LITERATURE.—(Wednesday,
Nov. 23.)

DR. PHENÉ, vice-president, in the chair.—A paper was read by Mr. Watkiss Lloyd on "The Central Groups of the Eastern Frieze of the Parthenon." This is a subject which has been actively discussed by scholars and archaeologists, for well over a century, with but slight approach to agreement. The present argument indicated that previous attempts at explanation were defective in principle, as failing to account for the correlation of the groups in marked symmetry, as well as for the special selection of the members associated in each. The solution propounded was to the effect that the seated divine or daemonic figures on one side are representatives of the primeval sacred traditions of Athens connected with the Erechtheum, and those on the other side in like relation to Eleusis; that this combination had reference to the incorporation of the townships of Attica—of Eleusis pre-eminently with Athens—which was commemorated annually in a festival of Athene. This union was an achievement of statesmanship, ascribed by Thucydides to the combined power and policy of Theseus, and is recognised by him as the true basis of the great career of Athens. Attention was especially drawn to the clue to the correction of names hitherto assigned, by the recognition by Prof. Michaelis of the object held by the boy whom he still calls Eros as a parasol—in truth the sacred symbol which was in custody of the priests of the Erechtheum, and paraded by them at the festival of Skiaephoria.—Mr. A. S. Murray, Mr. J. W. Bone, and others joined in the discussion.

FINE ART.

The Life of John Linnell. By Alfred T. Story. In 2 vols. (Bentley.)

To mention first the three main faults of a book in which there is something to like, let me begin by saying that there is no index to this Life of a distinguished landscape painter—that, accordingly, there is no ready means of access to the fund of anecdote, of fact and fancy, which the volumes undoubtedly contain.

In the second place, the book itself is too big. It consists of about six hundred pages, and takes the form of two portly volumes, destined to a great extent, one would suppose for the circulating libraries. Now, though it is of course perfectly true that brevity is a quality which, in the hands of most people (who don't know how to use it), tends to baldness rather than terseness—to a parsimonious bestowal of information and thought, rather than to that to which it ought to tend, the presentation, that is, of a mental gold twice refined and without alloy—it is yet certain that diffuseness is for the average slip-shod writer by far the easier method: that by this diffuseness there is cast upon the really studious reader an amount of labour which he should be spared—that much of the work is transferred from the shoulders of him who should bear it to the shoulders of those no part of whose function it is to undertake the load of it—that the only reader who is indulged or favoured by this method is the reader who is indifferent and indolent, who, naturally, in skipping the diffuse, loses less than he must lose when he is skipping the terse. Diffuseness is the curse of second-rate English writing—most of all the curse of second-rate English biography. Nay, more, it is of itself sufficient to keep irretrievably in the ranks of the second-rate that which, but for it, might have taken a more exalted place. To be diffuse is to be second-rate. It is to be an amateur and a

muddler in the use of your materials. Mere bulk may gain you a hearing, but it condemns you to be listened to but for a short time, and often by but a poor public.

So much for the first two faults: one of them, the omission of the index, an accident if you will, but an accident that is inconvenient; the other, the diffuseness, the unserviceable and baffling prolixity, a thing that is of the essence of the whole matter. It is at such length as this that we may even be thankful to the learned for instructing us on Michael Angelo and Dürer, on Titian and Rembrandt, on Watteau and on Turner; but a Life of John Linnell—an artist, after all, only of the second importance—cannot be written upon this scale without including many tediousnesses, *des longueurs* insufferable, and even the full text of Mr. Rogers's invitations to breakfast. The third fault—which the infectious prolixity of the volumes before me is, I fear, preventing me from at once mentioning and making an end of—is the character of the illustrations. In so far as they are concerned with portraiture, they may fairly pass. We are enabled to perceive, at all events, what were the external characteristics of a person talked about. When it comes to the landscapes, it is a different matter. Of the nature of the subject and of its composition the prints cannot indeed but make us aware. But with that their message ends. They have nothing to suggest of atmosphere or of the artist's touch.

Coming now to the book's merits, it does, let it be said, far more justice to the character of the man than to the quality of the painter. If we elect to spend our time in reading it, the man himself does finally stand before us. And this in a measure must be praise; for the man—with all his fads and eccentricities—was no doubt worth presenting. He was an "interesting personality"—in the phrase of the day—much happier, more dignified, more really respectable than many painters, in that at least he had a vision of something more than his own and his neighbour's canvases, in that his vista was not bounded by paint. Life itself concerned him: he was occupied with many of its phases: he was concerned with things beyond the grasp of the materialist; he was engaged with creeds and faiths. Very interesting, both in its deliberation of weighty thought and in its clearness and fulness of expression—very characteristic, too, of the time at which it was written—is the correspondence that passed between John Linnell and Bernard Barton, the Quaker poet, as to the "principles of Friends" and as to the possibility of John Linnell joining that body. The wish that he should do so—it need hardly be said to the well-informed—came from Linnell, not from the Quakers, who have never been proselytisers, who have received no one without closest inquiry and the conviction of real accord. The correspondence ended in Mr. Linnell being persuaded that his views did not truly fit him to join the Society of Friends; and though no doubt a part of the objection urged by Mr. Barton belonged to the period at which it was made, and would not hold good to-day—I mean the insistence upon the observance

of certain external things—it is yet true that Linnell would never have been wholly at one with those who are perhaps the most refined and the least visionary of mystics. And yet he recognised—perhaps even recognised too much—the essential part that mysticism has to play in any human life of reasonable depth and fulness.

All this time I am fighting shy—and I mean to fight shy till the end—of any detailed discussion of John Linnell's art. The simplest truth is that I have never found it particularly interesting. A dozen times less individual and less forcible than Constable's, a thousand times less exalted, less exquisite, and less varied than Turner's, there are some of us to whom it can only appeal in virtue of its formal dignity; yet in this very quality, which is the gift of the Classic, is it not surpassed by Richard Wilson and Samuel Palmer, and Barret and Varley and Oliver Finch? Along with something—but, after all, only a modest share—of the great qualities of these men, who had, in varying, but still abundant measures, nobility of line, reticence, suavity, grandeur—all that the Classic implies—an understanding that, whether Nature happened to be reproduced or not in their work, the exacting conditions of Art must in any case be complied with—along with his own modest share of these men's qualities, Linnell, I say, had something of the characteristics that conduce to popularity. Neglected though he was by the Academy, he had a long and prosperous day. In his own middle age and later time he reaped, pretty effectually, the harvest which had sprung from the seeds which he had sown. He had done work, important as to bulk and completeness, and quite good of its kind. He amassed money, and he enjoyed his reputation. The generation that has succeeded him may well be pardoned for a little indifference to his method and his achievements.

FREDERICK WEDMORE.

THE ROYAL SOCIETY OF PAINTERS
IN WATERCOLOURS.

THE most interesting feature of this exhibition is a number of drawings (244-254) by Mr. Holman Hunt, which have been prepared to illustrate an edition of Sir Edwin Arnold's *Light of the World*. They are in watercolours, silverpoint, and pen and ink. In the most important of them, called "Gloria in Excelsis," the heavens are opening to the dazzled and awe-stricken gaze of the shepherds, who occupy, with their sheep, the lower part of the picture. The conception is novel and fine; and the whole scene is brightly lit with divine light, presenting much the same difficulties as the "Triumph of the Innocents" in blending natural with supernatural illumination. It would be rash, without the guidance of the artist, to attempt to explain the arrangement of the "Company of Heaven," or even to name all the personages represented, though some of them, like Moses, are easily recognisable. It is noticeable that the angels are without wings, and of an age between childhood and adolescence. They are filled with a glorious joy and a simple rapture which is human as well as angelic; and the divine personages, though anything but conventional, are inspired with dignity and power. The design is altogether so fresh and noble that we

may hope it will be reproduced on a larger scale. Of lesser rank in the scale of imagination, but making perhaps a surer appeal by its truth to experience, is the drawing of the Unfortunate Neighbour — "To him that knocketh it shall be opened," a sort of human converse to the well-known "Light of the World." Here the mere painting of the rich, warm moonlight, striking on house and figure, and casting the garden into half light, compels the admiration, as well as the fine sentiment which pervades the composition. There may be difference of opinion as to the artist's precise meaning in the chair outside the door, and the bitch and puppy (admirably drawn) which are drinking at the water-pot. Without any ambiguity are the silverpoint portraits, the fine pen and ink designs of "The Hid Treasure" and "Christ before Pilate," and the two exact drawings of Jerusalem and Bethlehem, which remind us of the artist's early friend, Thomas Seddon, and his picture of Jerusalem in the National Gallery.

The place of honour on the north wall is worthily occupied by a large and fine drawing by Mr. Arthur H. Marsh, called "The Messenger" (85). Two men stand before a fisherman's door, the bearers of ill news, while a number of friends wait a little way off. It belongs to a class of subject common enough now, but it is treated newly. All the figures are full of character, and the pathos of the moment is sincerely given, without excess. Such drawings, together with a fine study by Mr. Burne-Jones for "The Golden Stair" (364), and Mr. F. J. Shield's "The Good Shepherd" (274) (although neither of these can be called new), show how strong the exhibitions of this Society might be in works of poetical imagination, if the members so chose. A sketch design of Mr. Walter Crane for a picture of "Neptune's Horses" (38) is another instance in point. Among the fresher and more striking landscapes are those of Mr. Ernest Waterlow, Mr. Robert Allan, and Mr. Thorne Waite. Particularly fresh in effect and brilliant in execution is Mr. Waterlow's "Over the Sandhills" (134); Mr. Thorne Waite's "Carting Corn" (31) is the largest and finest of his many drawings; and Mr. Robert Allan's "A Summer Day in the Highlands" (15) is singularly fine though incomplete.

But of all these drawings and of a great many more in the exhibition it cannot be said that they are either sketches or studies. They are drawings — pictures — sometimes, indeed, unfinished (though this can scarcely be said of many of them), but still not what is generally meant by a sketch or a study, unless putting a border of white round a picture makes the difference. The term "study" may however, be properly applied to Mr. Alfred Hunt's solitary contribution, "Armbeth Fell, Thirlmere, Cumberland" (165), though it is full of elaborate and subtle work, of minute observation and refined colour; and the word sketch is applicable to most of the clever but rather flat and patchy contributions of Mr. Thomas M. Cooke, whose aim seems to be to paint light without any shade to speak of. His mosaics of light bright colour are, however, interesting and dexterous, and some like "Votive Candlesticks, St. Sulpice, Fougères" (337) gemlike and beautiful.

The variety of the exhibition is great, giving us poetry, pathos, humour, besides glimpses of almost every quarter of the globe. Mr. Albert Goodwin, fertile, poetical, accomplished, and restless as usual, ranges from Salisbury to Oxford, from North Devon to Canada. Mr. Charles Fripp has been to Japan and brought therefrom many bright and faithful studies of the people and the country. Miss Clara Montalba gives us her dreamy impressions of Sweden, of greenish tree, and reddish roof, and grayish water and sky,

charming in their way, but only half-satisfactory. Mr. Wallis shows us the rich colour of an Oriental bazaar, and paints with sympathetic touch the glory of Persian pottery. Mr. Colin Phillip has been to Austria, Lord Carlisle to India, Mr. Andrews to Niagara, Mr. Collingwood to the Alps. The critic must indeed be traveller who dares to testify to the fidelity of half these drawings, but of their high level of merit in execution there can be no doubt.

There is not, however, much need to dilate on merits of such well-known artists as constitute this favourite and favoured Society. The humour of Mr. Stacy Marks and Mr. Glindoni, the tenderness of Mrs. Allingham, the poetry of Mr. Matthew Hale, the masterly vigour of Sir John Gilbert (shown here only in one broad sketch, 260), the patience of Mr. Pilsbury, the sweet colour and marvellous manipulation of Mr. North (of which "The Broken Bridge," 170, is this year the solitary example), the all round cleverness of Mr. Brewtnall, the pastorals of Mr. Beavis and Mr. Tom Lloyd—all these and many more sources of yearly pleasure are here; and this winter exhibition may be safely said to be as full of good performance, and perhaps fuller of promise, than usual.

COSMO MONKHOUSE.

CORRESPONDENCE.

THE AMHERST PAPYRI.

London: Nov. 25, 1892.

May I be allowed to record another little discovery of some interest that has recently been made at Didlington Hall, in Norfolk?

Mr. Griffith was, a few months ago, examining a boxful of papyri belonging to Lord Amherst, of Hackney, and among these he noted some fragments of a papyrus relating to the Fayum. These fragments have since been fitted together, and on comparing them with Mr. Harris's copy of the Hood Papyrus (published by Dr. Pleyte) I have found that they undoubtedly belong to the Hood document. Two other portions of the same papyrus are known, namely, the Papyri Nos. 1 and 2 of *Les papyrus Egyptiens du Musée de Boulaq*. The Amherst fragments contain about five pages of new matter.

During the course of next spring I hope to publish autotype facsimiles of these, the Sancha, the Sekhti, the Lee, and other papyri in Lord Amherst's collection.

PERCY E. NEWBERRY.

NOTES ON ART AND ARCHAEOLOGY.

It is now officially announced that the Government has concluded an arrangement with Mr. Henry Tate, and that the long-talked of National Gallery of British Art will be built on part of the area now occupied by the Millbank Prison, covering about two and a half acres, with a frontage to the Thames Embankment. At the same time, the much-needed enlargement of the buildings of the National Gallery will be provided for, by a removal of the adjoining barracks to another portion of the same area. It is further reported that the new Gallery of British Art will be placed under the charge of the trustees of the National Gallery.

We are authorised to state that the body of artists hitherto known as the "Glasgow School," has been formally constituted a society under that name. The acting secretary is Mr. W. H. Ellis, 108A, West Regent-street, Glasgow.

THE exhibitions to open next week include a series of drawings by Mr. H. B. Brabazon, at the Goupil Gallery; and an exhibition of draw-

ings in black and white, at the St. James's Gallery.

The following have been elected members of the Royal Anglo-Australian Society of Artists: Messrs. Colin B. Phillip, F. W. W. Topham, W. B. Wollen, W. W. May, Sutton Palmer, G. C. Haité, and Allan Hook.

A NEW work, presenting in a popular form some of the results of recent discoveries in the domain of Oriental Archaeology, will be issued in a few days by Messrs. Cassell & Co., under the title of *New Light on the Bible and the Holy Land*. It is written by Mr. B. T. A. Evetts, and will be illustrated.

AT the meeting of the Japan Society, to be held in the hall of the Society of Arts, on Thursday next, Mrs. Salwey will read a paper on "Japanese Fans," illustrated with sketches and diagrams, and also with a collection of specimens towards which members are invited to contribute. The society now has 275 ordinary members. Many valuable donations have been received for the library, for which it is hoped that permanent premises will shortly be provided. The Emperor of Japan has sent a donation of one hundred guineas to the general funds of the society.

THE sixth ordinary general meeting of the members of the Egypt Exploration Fund will be held on Wednesday, December 14, at 4.30 p.m., in the hall of the Zoological Society, Hanover-square. Sir John Fowler, as president, will be in the chair; and besides the ordinary business, a report will be submitted by M. Naville on recent explorations in Egypt.

MESSRS. MARCUS WARD & Co. have sent us a parcel of books, which may be noticed here because of the artistic taste bestowed on their production. Though intended as presents for children and young people, they are also a pleasure to the critical eye because of their excellence in paper, print, illustrations, and (above all) in binding. We may specially mention *Red Letter Days*, by Frances Ridley Havergal, presumably a reprint; and *Violets for Faithfulness*, by Sarah Doudney.

THE STAGE.

DRAMATIC NOTES FROM PARIS.

Paris: Nov. 26, 1892.

"JEAN DARLOT," by M. Legendre, was given for the first time at the Comédie Française, on Tuesday last, with what is termed *un succès d'estime*: that is "damned with faint praise." I would fain protest against the indiscriminate use made nowadays of the very vague term, "pièce" in speaking of plays, instead of the more explicit title drama, comedy, or farce, which at once indicates the true character of a dramatic work. For instance, the great success of the day, the s'reaming farce "Champignol malgré lui" figures on the play bills as a "pièce"; while "Jean Darlot," a commonplace domestic drama, almost a tragedy, is also dominated a "pièce," to the bewilderment of the uninited.

Mme. Boisset (Mme. Pauline Granger) and her daughter Louise (Mme. Barbet) keep a newspaper shop in a small provincial town; they are poor, business is bad, and their hard landlord—the conventional stage villain—who nourishes sinister designs against Louise, threatens to turn them out into the street if his arrears of rent are not paid immediately. Louise, who has been brought up like a lady by her mother "who has known better days," has two lovers: André (M. Lambert), her cousin, who has just been ordered off to do his three years' military service, and does not dare to

declare his love; while the other lover, honest bluff Jean Darlot (M. Worms), an engine driver, is afraid to tell how deeply he loves her from fear of offending her. But when misfortune strikes down the two poor lone women, Jean steps in and begs them to allow him to pay the rent and save them from misery and dishonour. Mme. Boisset, although she looks down on Jean as a common workman, is aware that he is not only kind-hearted and above his position in many respects, but a man who has savings, *un bon parti*, as the French say; so she talks her daughter into accepting Jean, and they are married.

This first act, a charming bit of realism, is the best of the three. The scene is laid in the poverty-stricken home of the Boissets, brightened by the presence of Louise and her light-hearted cousin, André. We assist at Mme. Boisset's lamentations over the lack of customers and ready cash, and her quarrel with their rascally landlord; then in comes Darlot, who stops a few minutes every morning on his way to the station to buy the *Petit Journal*, to chat and pay Mlle. Louise a well-meant but often misplaced compliment. The second and third acts show us the interior of the Darlot *ménage*. Louise is sitting listless at the window, awaiting her husband's return for breakfast: the table is laid, and a real *pot au feu* is simmering on a real stove—so much for stage realism. Her mother comes in to help her until Darlot arrives; the latter does not get on very well with his mother-in-law, who is always taunting him with his want of education, and hinting how unfit he is to have such a pretty and well-educated wife as Louise, until Darlot, losing all patience, sends her back to her shop. Poor Darlot sees plainly enough that Louise does not love him, though he hopes that by dint of delicate attentions and devotion he may some day succeed in winning her affection; but Louise's heart is elsewhere, and she shudders at the dreary prospect that lies before her. She has a touch of Mme. Bovary in her nature, and M. Legendre in writing this play seems to have been somewhat under Ibsenian influence. It is her mother who introduces the wolf into the fold in the person of André, now a dashing dragoon, who comes to bid his cousin farewell before leaving for foreign service. André upbraids her for her heartlessness; but she explains to him that it was her mother who urged her to accept Darlot out of gratitude for all his kindness, but that she never will love him, for her heart still belongs to André, and she cannot bear the idea that he is leaving on her account. The reconciled lovers rush into each other's arms and—the curtain falls.

In the third act, we find Louise in tears, her head on her mother's lap, the picture of misery and despair. Mme. Boisset tries to console her; the harm is done, but may be repaired, only she must not allow her husband to suspect anything. However, Louise, who possesses the one redeeming quality of sincerity, declares that she could not deceive her husband, but will confess her guilt to him, and bear the consequences. In the cruel scene which follows, she tells him all. A terrible change comes over the poor, confiding husband on hearing his wife's confession, and in a paroxysm of rage, despair, and jealousy he is about to turn her out of doors; but so deep is his love that he relents, and almost begs of her to remain. But she refuses to live any longer beside him. The refusal provokes another outbreak of jealous anger: he drags her to the window with the intention of throwing her into the river below, but love is stronger than anger; he lets her go, and, with a wild cry of despair, springs over the balcony himself, and dies. At the general rehearsal, Darlot actually threw his wife out of the window first, and

then jumped after her. This dénouement was far more logical, considering his violent character, and the provocation he had received. Such is the very dramatic but unsatisfactory end of M. Legendre's "pièce," which began so well in the first act, and proved so disappointing in the two last. From a literary point of view, "Jean Darlot" is a work of some merit, containing passages which remind us that the author is a poet though an inexperienced playwright.

The character of Jean will rank among the finest creations of M. Worms, who delighted everybody with the bluff *bonhomie*, the tenderness, and dramatic force he showed in the part. Mmes. Bartet and Pauline Granger were perfect in the parts of Louise and her mother. André was played by that rising young actor, M. Albert Lambert. The scenery and dresses were in keeping with the humble surroundings of the drama—a genteel adaptation of the Théâtre Libre.

CECIL NICHOLSON.

STAGE NOTES.

THE revival at the Princess's of Messrs. Jones and Barrett's never very successful melodrama, "Hoodman Blind," is suspected by many as having been undertaken for a temporary purpose; clear it is, in any case, that it does not serve any specially artistic aim. The chief character is played by Mr. Rolls Balmain, who, in a somewhat rough fashion, is not ineffective. Mr. George Barrett, who is always welcome as the representative of a cheery helper of virtue in distress, has confessedly a part that suits him, and in acting it on the present occasion he does indeed but resume his own. Mr. Bassett Roe plays by no means badly the villain, to whom Mr. E. S. Willard originally gave such colour and force. And the double rôle of the heroine—which was wont to be interpreted by Miss Eastlake—now falls to the lot of Miss Sara Mignon, an actress whom we cannot remember to have seen before.

THE Comedy has closed its doors after a very brief revival of "The Arabian Nights," which, amusing as is the piece and competent as was the cast, does not seem to have caught on.

CHANGES of the bill are imminent at one or two of the more important theatres. "Dorothy" has already been revived at, or rather transported to, the Trafalgar-square, with Mr. Hayden Coffin out of the cast, and Miss Decimus Moore very lively and agreeable in the part the performance of which by Miss Marie Tempest we confess we never greatly valued. And at Drury-lane Sir Augustus Harris is promising the town a pantomime that is to "beat the record": that is, as regards cast probably, for it cannot do so as regards gorgousness.

MR. J. T. GREEN has secured the Royalty Theatre for the next performance of the Independent Theatre Society, the second of the present season, which will be given on the evening of Friday, December 9, to be followed by a matinée on Tuesday, December 13. On this occasion will be produced the first original piece brought out under the auspices of the Society—"Widowers' Houses," a realistic didactic play by Mr. Bernard Shaw. The cast includes Miss Florence Farr, Miss Kate Phillips, and Messrs. W. J. Robertson, W. T. Percyval, Arthur Whittaker and James Welch. Such seats for either of the above performances as remain unallotted after the subscribers have been accommodated may be obtained on application to the hon. secretary, Mr. A. Teixeira de Mattos, 84, Warwick-street, Ecclestone-square.

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